No 192 June 18, 1988 90p

£1.32 Eire

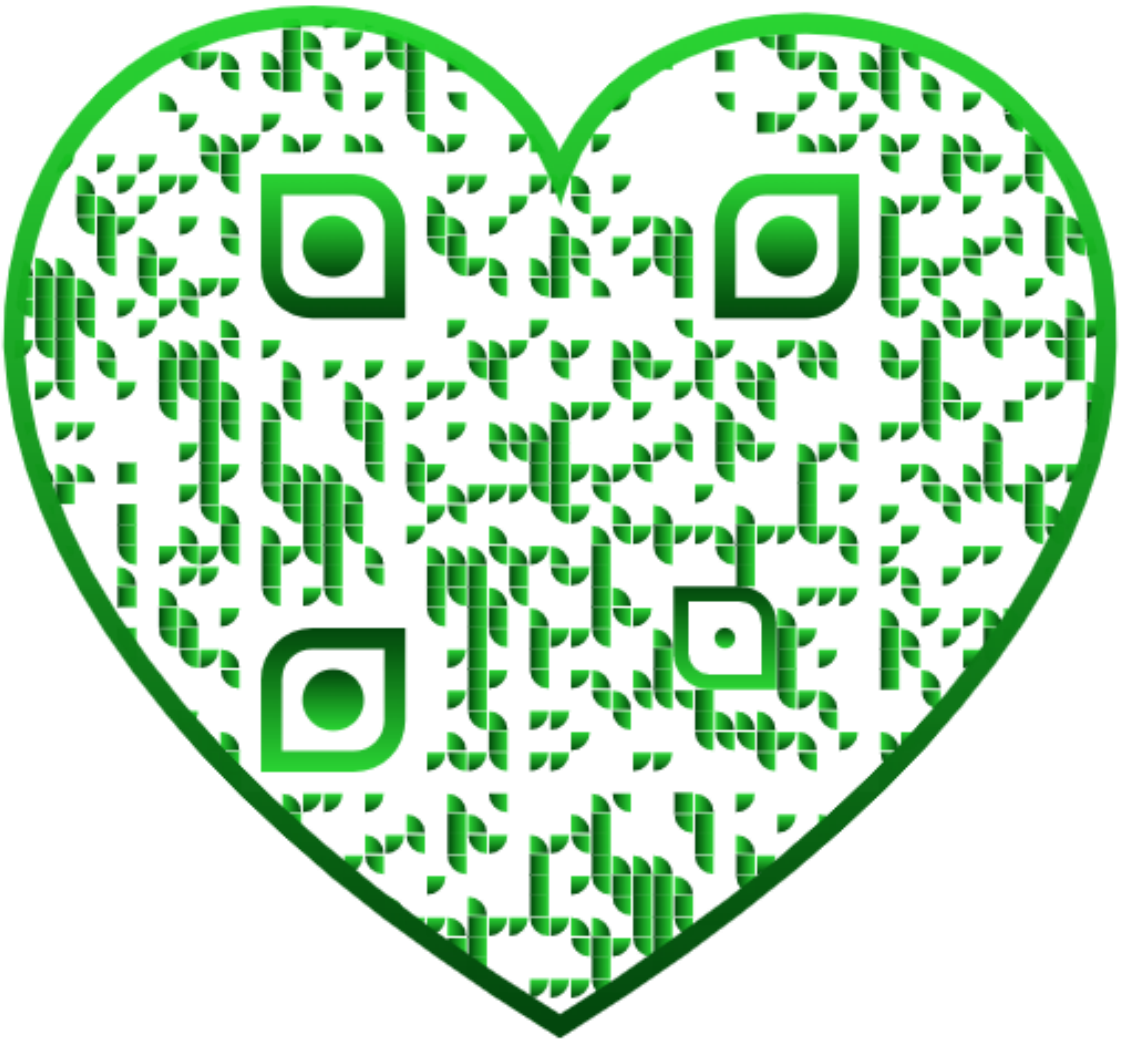
KERRANG!

FROLIC IN FRISCO

DEATH ANGEL FRASH FROUGH THE PARK!!!

DEATH ANGEL: pic Mark Leialoha

MACC LADS
ACE FREHLEY
KING DIAMOND
NUCLEAR ASSAULT
DAVID LEE ROTH
GEORGIA SATELLITES



MAYHEM

JON'S BACK!!

Pic Gene Kirkland/LFI

■ *AMERICAN MEGABAND* ***Bon Jovi*** *look set to tour the UK and Europe beginning in October and concluding in December, in support of a new studio album, at present tentatively scheduled for a September release.*

The Bon Jovi tour dates have yet to be confirmed, and tickets are not yet priced or on sale, so just hold on to your hats and wallets, sit tight, and watch this space. We'll bring you official details just as soon as we have them!

However, the information that Mayhem has at present indicates that Bon Jovi will play three shows at ***Wembley Arena*** *on October 25, 26 and 27, then tour Europe before returning to the UK to play* ***Glasgow SECC*** *December 2,* ***Birmingham NEC*** *5 and 6 and then back to Wembley Arena 8 and 9. We should stress again that these dates are unconfirmed and liable to alteration.*

As yet there are no details available about the new Bon Jovi album, but the band's US record label expect them to deliver an album in time for a September release, although this could certainly be delayed.

Singer ***Jon Bon Jovi*** *and guitarist* ***Richie Sambora*** *have been contributing to several outside projects of late, most notably to* ***Cher****'s recent album.*

No further Jovi news is available as yet, so look forward to some hot rocking this Winter, and we'll bring you confirmed details just as soon as they're in our little mitts!

■ **SLAYER** HAVE completed recording work on their latest album '**South Of Heaven**', which is due on the London label later this Summer.

It was produced by **Rick Rubin**, recorded at City West Studios, LA and mixed at Soundtrack Studios New York. The full track listing is as follows:

Side One; 'South Of Heaven', '**Silent Scream**', '**Live Undead**', '**Behind The Crooked Cross**', '**Mandatory Suicide**'.

Side Two; '**Ghost Of War**', '**Read Between The Lies**', '**Cleanse Your Soul**' and '**Spill The Blood**'.

The band are currently debating whether or not to include a cover version of the **Judas Priest** classic '**Dissident Aggressor**' on Side Two. We can but hope . . .

■ **HEART**, WHO are currently on the final leg of their mammoth '**Bad Animals**' tour, have already begun writing material for a new album, which they begin working on after the tour's completion on July 9.

As yet untitled, the album should emerge sometime next year. Meanwhile, guitarist **Howard Leese** recently filled in time jamming with **Rudy Sarzo**, **Van Halen**'s **Michael Anthony** and **Great White**'s **Jack Russell** at a concert for the Olympics!

■ **FIFTH ANGEL**, Seattle-based Epic rockers, will release their remixed self-titled debut album through the Roadrunner label on June 27.

The album was produced by the band and **Terry Date**, and originally emerged last year.

■ MINNESOTA QUINTET **Slave Raider**, who recently starred on a *K!* cover, have begun work on their second album, a follow-up to '**Take The World By Storm**', with producer **Chris Tsangarides** at London's Battery Studios.

Entitled '**What Do You Know About Rock N' Roll**', one side of the album will be a concept piece about a future society in which rock 'n' roll is banned.

"It's shaping up real well," singer **Chainsaw Caine** told Mayhem. "There's a tune called '**Guilty**', in which the main character is found guilty of being a rocker, then there's '**Iron Bar Motel**', '**High Priest (Of Good Times)**' and '**Sin City Social**'. We're also planning a cover of **Thin Lizzy**'s '**Jailbreak**'!

"The other side's gonna be more straightforward stuff, and this album's gonna kill!"

Slave Raider also have a song included on the soundtrack of the forthcoming film '**Licence To Drive**', the album of which will emerge on the MCA label this year. The 'Raider tune in question is 'Take The World By Storm'.

Meantime, 'What Do You Know . . . ' will be released on the Jive label later this year.

■ PROGRESSIVE ROCK warhorses **Pendragon** have lined up a **Marquee** show on June 16.

Meantime, the band's three back-catalogue albums, '**The Jewel**', '**Fly High, Fall Far**' and '**9.15**' have been signed by EMI records, and compact disc versions of all three titles will be available this Autumn.

■ **PINK FLOYD**, still one of the great crowd-pulling acts of our time, released a new single, entitled '**One Slip**', through the EMI label on June 13.

Written by **Dave Gilmour** and **Phil Manzanera**, 'One Slip' is produced by Gilmour and **Bob Ezrin** and is taken from the last Floyd album, '**A Momentary Lapse Of Reason**'.

Both seven and 12" versions feature '**Terminal Frost**' on the B-side, and the 12" version also features a live version of '**The Dogs Of War**'.

There will also be a limited edition seven-inch release on pink vinyl and in a gatefold sleeve, which will contain a guaranteed ticket application form for the Floyd's forthcoming UK dates. The limited edition 12" will include an 'exclusive' wall poster.

The Floyd live experience hits the UK in August.

■ GERMANIC ROCKERS **Victory** have parted company with singer **Charlie Huhn** for unspecified reasons.

The band, who have a long-term worldwide deal with Metronome/Polygram records, are currently seeking a replacement for Huhn, and interested parties should be 'a hard rock vocalist with incredible stage presence'.

Anyone who thinks they may fit the bill should send a demo and photo to **Kate** at **Razor Records, PO Box 396, London WC1R 4RU.**

■ METRO MUSIC International are currently seeking a major act to appear in a charity concert for **Children In Need.** The venue will be either **Hammersmith Odeon** or **Wembley Arena** some time between 1 and 19 October.

Any interested megabands should contact **Debbie Ellis** on **01-469 2884.**

EDGE WITH OZ

■ ***JAGGED EDGE*** *have now been confirmed as support act for* ***Ozzy Osbourne****'s forthcoming UK tour.*

The band, who have apparently been offered two major record deals but who have yet to sign, were put together by young guitar hotshot ***Myke Gray*** *and bassist* ***Billy Kulke****, who recruited ex-****Accept/Baby Tuckoo*** *vocalist* ***Rob Armitage*** *and former* ***Battlezone*** *drummer* ***Steve Hopgood*** *to the line-up earlier this year.*

Says Myke Gray: "We can't think of a better way to introduce this band live than on the road with Ozzy!"

■ US BAND **Znowhite**, who released their debut album **'Act Of God'** to much acclaim recently, have undergone two line-up changes.

Founding member/vocalist **Nicole Lee** and bassist **Alex Olvera** are the departing duo. They've already been replaced; Lee by ex-**Sentinal Beast** vocalist **Debbi Gunn**, and Olvera by former **Tools Of Ignorance** drummer **John Slattery**.

Znowhite's current drummer **Scott Schafer** now switches to bass, leaving the tub-thumper's stool to Slattery.

"Nicole left due to musical and personal differences," explains Znowhite guitarist **Ian Tafoya**. "So far, Debbi is working out great. She's got a killer attitude, and she's brought a lot of enthusiasm to the band."

Znowhite are currently touring the US, and in September they enter the studio to record their second album, set to be titled **'Land Of The Greed, Home Of The Depraved'**.

Tracks set for inclusion are **'Keep Out Of Reach Of Children'**, **'In God We Trust, 'Sister (Until We Meet Again)'**, **'Public Enemy'**, **'Killing Floor'** and a possible remake of their tune **'Hellbent'**.

Ex-members Lee and Olvera are both expected to undertake new projects soon, Lee's a little more commercial than Znowhite, while Olvera will start his own band.

■ **LORD CRUCIFIER**, the Bradford-based Italian Thrash band, have lined up a short tour in support of their recent self-titled debut album which came out on the Metalworks label.

They play **Manchester Swinging Sporran** June 26 (with **Concrete Sox**), **Nottingham Mardi Gras** June 27, **Coventry The Heath** July 2 (with **Bolt Thrower** and Concrete Sox) and **Leeds Rock City** 4 (with **Xyster**).

More dates will be added soon.

NO COMPLAINTS

■ ***STATUS QUO*** *boogie on back into vinyl action with the release of their 23rd album, entitled* ***'Ain't Complaining'****, through the Vertigo label.*

Produced by ***Pip Williams****, a long-time Quo* compadre*, the full track listing is as follows:*

Side One; 'Ain't Complaining', ***'Every Time I Think Of You'****,* ***'One For The Money'****,* ***'Another Shipwreck'****,* ***'Don't Mind If I Do'****,* ***'I Know You're Leaving'****.*

Side Two; ***'Cross That Bridge'****,* ***'Cream Of The Crop'****,* ***'The Loving Game'****,* ***'Who Gets The Love'****,* ***'Burning'*** *and* ***'Magic'****.*

Quo begin the British leg of their tour on June 24.

■ GUITAR LEGEND **Carlos Santana** has lined up his only UK date of this year. He plays **London Royal Festival Hall** July 14, as part of the Capital Radio Music Festival. Tickets are priced at £15.50, £13.50 and £11.50.

■ CONTRARY TO the suggestion in *Kerrang!* 184, that former **Tank** and **White Spirit** guitarist **Mick Tucker** had quit the music business, we can confirm that the man is still alive and playing.

As well as giving guitar lessons he has been setting up a six-track studio and is working on demos for a possible solo album. Mick would also be interested in hearing from any interested vocalists and can be contacted on **01-751 4868.**

■ **VINNIE MOORE**, American 'New Guitar Master', has released his second solo album, entitled **'Time Odyssey'**, on the Squawk/Vertigo label.

Moore produced the album himself, and his band consisted of ex-**Twisted Sister** drummer **Joe Franco**, bassist **Michael Bean** and keyboard player **Jordan Rudes**.

■ **DWEEZIL ZAPPA** releases his debut single, entitled **'My Guitar Wants To Kill Your Mama'**, through the Chrysalis label on June 13.

It's the title track of Dweezil's recent album, and was written by his father **Frank** and produced by **Beau Hill**.

It's backed with the Dweezil and **Justin Clayton** composition **'Nasty Bizness'**, while the 12" version also features **'Electric Hoedown'**, penned by Dweezil and produced by his father and **Bob Stone**.

■ LONDON-BASED Glamsters the **Tattooed Love Boys** have inked a distribution deal with Razor records, and their **'Why Waltz When You Can Rock 'n' Roll'** EP will now be available nationwide.

The Boys will embark on a full UK tour to coincide with the re-release of the EP, and have already lined up an appearance at **Hubbins Rock Club, Fulham Greyhound** on June 21.

■ GERMAN SPEED Metallers **Rage**, whose **'Perfect Man'** album recently gained a glowing five-K review, will support **Virus** at **Hammersmith Clarendon** on July 19. **Acid Reign** will open the show.

■ FLORIDA GLAM rock band **Roxx Gang** have signed a worldwide recording deal with Virgin records and begin work on their debut album in Los Angeles this Summer. The band have plenty of new material to choose from, and several 'name' producers are said to be under consideration.

The current 'Gang line-up is **Jeff Taylor** and **Wade Hayes** (guitars), **Roby Strine** (bass), **David James Blackshire** (drums) and **Kevin Steele** (vocals).

■ THE **RAINMAKERS** play a one-off UK gig at **London Astoria** on July 6.

■ **TRAMP**, THE latest in a long line of AOR bands attracting rave reviews, have signed a worldwide recording deal with Warner Bros and will begin recording their debut album in Germany in June.

The nucleus of the band is keyboard/bassist **Dieter Petereit** and **Mervyn Spence**, formerly with **Wishbone Ash**, contributing bass and vocals. Joining them for the recording of the album at least are ex-**Rick Springfield** drummer **Curt Cress**, former Wishbone Ash guitarist **Laurie Wisefield**, fresh from the **Tina Turner** world tour, and seasoned ex-almost everyone keyboard player **Don Airey**.

The album will be self-produced and mixed in New York by **Pete Guess** of **Chicago** fame.

Sounds like another one **Del-boy** can't wait for!

■ **SABBAT**, ONE of the UK's most promising Thrash bands, are seeking a suitable rhythm guitarist to join the band on a permanent basis.

Interested parties should be aged 23 or under, experienced and a good live performer as well as fitting in with the image and personality of Sabbat. You must have your own equipment, and either live in or be willing to relocate to the Notts/Derby area.

Send photo/tape/biog and video if possible to Sabbat, **Farm Close, Pentrick, Near Ripley, Derbyshire DE5 3RR.**

■ **FACE TO FACE**, New York-based AOR-sters, will release a new album, their third, entitled **'One Big Day'**, on the Phonogram label this Summer.

The full track listing is as follows:

Side One; **'As Forever As You'**, **'A Change In The Wind'**, **'A Place Called Home'**, **'Never Had A Reason'**, **'The Day I Was Born'**.

Side Two; **'She's A Contradiction'**, **'I Believe In You'**, **'Ever Since Eve'**, **'Some Stories'** and **'The Grass Grows Greener'**.

KERRANG!

SPOTLIGHT PUBLICATIONS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ
TELEPHONE 01 387 6611

MANAGING EDITOR: GEOFF BARTON

DEPUTY EDITOR: NEIL JEFFRIES

NEWS EDITOR: JON HOTTEN

SUB-EDITORS: ALISON JOY, KATE NISBET

DESIGN: STEVE 'KRUSHER' JOULE

FOR FEATURES CONTACT: GEOFF BARTON

FOR ALBUM REVIEWS CONTACT: ALISON JOY

FOR LIVE REVIEWS CONTACT: KATE NISBET

CONTRIBUTORS: BRIAN BRANDES BRINKERHOFF, SUE BUCKLEY, STEFFAN CHIRAZI, KEVIN FLANNERY, LYN GUY, ELIANNE HALBERSBERG, RICHARD HEGGIE, PAUL HENDERSON, HOWARD JOHNSON, DON KAYE, PAUL MILLER, DEREK OLIVER, DAVE REYNOLDS, AL RHODES, XAVIER RUSSELL, JERRY UWINS, MICK WALL, CHRIS WATTS, PHIL WILDING, RAY ZELL

PHOTOGRAPHERS: 'CRAZY' GEORGE BODNAR, JOE GIRON, ROSS 'GLOBAL' HALFIN, MARK LEIALOHA, RAY PALMER

ADVERTISEMENT MANAGER: MARC GREGORY

CLASSIFIED ADVERTISEMENT REPRESENTATIVE: MARISA BORGE

ADVERTISEMENT PRODUCTION MANAGER: KAREN DENHAM

SEKRETARY: SARAH 'SKARLET' SMITH

CIRCULATION MANAGER: PETER SHAW

PUBLISHER: ERIC FULLER

MANAGING DIRECTOR: MIKE SHARMAN

DISTRIBUTION: SPOTLIGHT MAGAZINE DISTRIBUTION, 1 BENWELL ROAD, LONDON N7 7AX
TELEPHONE 01 700 4600

TYPESETTING AND REPRO: MARLIN GRAPHICS, 2-4 POWERSCROFT ROAD, SIDCUP, KENT

PRINTERS: NENE RIVER PRESS, PETERBOROUGH

ISSN 0262 6624

© 1988 SPOTLIGHT PUBLICATIONS LTD

■ **CRY**, BONK Rockers extraordinaire, have lined up a series of dates before entering the studio to record a new EP.

They play **Huddersfield White Lion** June 22, **Bradford University** 24 (with **Wolfsbane**), **Burnley Cats Whiskers** 26 (with **Wolfsbane** and the **Quireboys**).

The new Cry EP will be entitled **'Sucker For A Pretty Face'**, and will feature three tunes; the title track, **'My Self Destruction'** and **'Juke Box Drives Me Crazy'**. Production duties will be handled by **James Young,** who produced Cry's last single, **'Give Her An Ice Cream And Watch Her Melt'**.

The 'Sucker . . .' EP is due out on the band's own Crazy Flowerpot label, and comes in both seven and 12" formats.

An extensive UK tour is being lined up to promote the EP.

■ **SOHO ROSES** are currently working on a new single for Trash Can records which is set for release in mid-July.

The track listing has yet to be decided, but the Roses will tour to support the release when it finally emerges.

Their debut EP **'Whatever Happened To . . . '** has now been deleted due to a bootlegging incident. Trash Can records stress that the only genuine copies are pressed on either pink, blue or white vinyl.

■ GLAM ROCKERS **Silk 'N' Sin** have completed their new line-up. Singer **Josie St Jon,** lead guitarist **Riki Veel** and bassman **Stevie Marie** have been joined by drummer **Neil Kernon** and **Paul Murphy** on rhythm guitar.

■ BRISTOL THRASH band **Chaotic Dischord** have completed work on their sixth album, entitled **'Very F**king Bad'**, which will be released this month on the Not Very Nice label.

The full and obnoxious track listing is as follows:

Side One; **'Where Have All The Glueheads Gone'**, **'Aussie Song'**, **'Mrs Meat Curtains'**, **'Anarchy In Harvey Proctor's Y-Fronts'**, **'F**k Off Ripcord'**, **'Rick's Arsehole'**, **'Some Shit About Cricket'**, **'Mega Metal Death And Thunder God Grandad'**.

Side Two; **'Hey Goth F**k Off'**, **'Fergie's Baby Is A Dischord Baby'**, **'Chip On My Shoulder'**, **'Berkshire Cowboy'**, **'Still F**king Dying'** and **'C**t Rock'**.

And we thought the **Macc Lads** were bad . . .

■ **INSTIGATORS**, THE 'underground, progressive, Hardcore Crossover' band who recently signed to Positive records are currently recording a new studio album entitled **'Shockgun'**.

The album should be out in September, when the band will undertake European and US tours to support its release.

■ BASSIST **Jim Houghton** has parted company with **Dumpy's Rusty Nuts**. No replacement has been named as yet.

■ BRADFORD QUEENS Hall has lined up a series of Thrash nights. **Toranaga** play June 10, **Virus**, **Lawnmower Deth** and **Metal Messiah** play June 14, while **Deathwish**, **Metal Duck** and **Epidemic** appear on June 28.

All the shows start at 8.00pm.

BRAZILIO-PHRENIA

■ *BRAZILIAN THRASH band **Sepultura** have signed a long-term worldwide recording deal with the Roadrunner label.*

*Sepultura, who released their **'Schizophrenia'** album last year, have entered Neuvens Studio in Rio de Janeiro, Brazil to begin work on their third album, a debut for their new label with an as yet unnamed American producer.*

A tentative release date of 'early 1989' has been set for the as yet unnamed album. Vague, huh?

■ **THE MACC Lads** have once again had to cancel a series of dates because they have been banned by the venues.

The shows were at Edinburgh Venue, Aberdeen Venue and Glasgow Rooftops.

The Lads hope to rearrange the shows, bans permitting, for the Autumn.

■ **RON HALES**, guitarist in **Lisa Dominique**'s band, has released a solo album entitled **'The Resurrection'**, on 3-45 Records.

The album was co-produced by Ron Hales and **Marino**, with Marino contributing guitar on two tracks.

The full track listing is as follows:

Side One; **'The Resurrection'**, **'Time Warp'**, **'Reflections'**, **'Song For My Brother'**.

Side Two; **'The Journey Begins'**, **'Tempest'**, **'Always In My Heart'**, **'Jig For The People'** and **'Inner Light'**.

The album is priced at £3.49 (inc. P&P) and is available by mail order only from **3-45 Records, 15 Ceylon Street, Hull, North Humberside.**

LARØCHE AT LARGE

■ *GLAMSTERS **LARØCHE** have announced their new line-up and are currently in rehearsals preparing for gigs from the beginning of August. In the group now are **Pete Martine** (vocals), **Stevie Hayes** (bass), **Tony Jaye** (drums), **Nixie Gilbert** (keyboards), plus **Marti Lawrence** and **Andy DeCroix** (guitars).*

*Planned for the Autumn are a series of dates with **Silk 'N' Sin** and **Fistycuffs.** Those with venues to fill should contact Marti Lawrence on **(0633) 881375** or write to **St Hellier, Church Lane, Undy, Newport, Gwent NT6 3EN.***

Coca-Cola
Coke is it!
Enjoy Coca-Cola
TRADE MARKS REGD
Enjoy Coke
TRADE MARKS REGD
'Coca-Cola' and 'Coke' are registered trade marks which identify the same product of The Coca-Cola Company.

TOTAL PHONE FEVER!

YEP, FOLLOWING the stormin' success of the two latest additions to our luxuriously loud Livewire service, we feel duty bound to bring you *even more* Telecom-transmitted decibels!

Even as this hot ish of the big *K!* lies in your sweaty palm, *two more* numbers are lurkin' in the lines, all lonely, lifeless and just waitin' to be dialled into action by your dinky digits!

Facts? Simple! Firstly, we've added an album preview line, givin' you rockin' readers the chance to hear new albums the *very second* we get our own oh-so-grubby mitts on them! What service, eh?!

And secondly, we're introducing a Top 30 Metal singles line, where you'll be able to hear the whole chart rundown from the latest *K!* chart, as well as listen to the week's best sellers.

So what are the magic numbers? OK then, from the top. . .

● Line One – **0898 121319** – the regular news, views, insults and moosic presented by various suitably drunk members of the kolossally kracked-up *K!* team.

● Line Two – **0898 121320** – carries a hotter than hot interview with whoever's hard, heavy an' happening that particular week. Dial the numbers durin' the next seven days to hear the haunting hoots of big, bad, scary King Diamond!

● Line Three – **0898 121321** – the competition line, this week offers ya the chance to get glammy, glitzy and trashy wiv doze gorgeous Tigertailz catz – win signed copies of their shiny noo single plus some T-T-T-shirts!

● Line Four – **0898 121322** – the brand, spankin' new album preview line . . . this week pin back yer lug 'oles for a sneaky peak at the new Cinderella opus 'Long Cold Winter', the long, long-awaited follow-up to the massive 'Night Songs'.

● Line Five – **0898 121323** – brings the shockin' Top 30 singles rundown and some suitable earbashin' by the very best on offer.

CINDERELLA: get those dazzlin' digits diallin' 0898 121322 for a super-sneaky preview of their bootiful, blockbustin' LP 'Long Cold Winter'

SINGLEZ

Reviewed by Phil Wilding

WHITE LION: do they know any other songs?

WHITE LION: 'Wait' (Atlantic)
Again? So stunned were we here under the optics that we decided to take a step back and review the live B-side, 'All You Need Is Rock N' Roll'. A bit breathless, our Mike opines to an office of hardened professionals used to these heady solos being poured out by the mighty Mr Van Halen (who he?). It's extremely fortunate that the A-side is so damned strong, but why one more time? The album positively reeks of excellent material. There must be more to offer than one single? Mike sounds Tramp(led) underfoot, I won't tell you who said that.

BIG TROUBLE: 'Crazy World' (Epic)
"What is this crap?" burbles the mighty Bonk Death Total Rock clutching at her hot pants. It's hard pop my dear Alison, performed by women who look more eager to fall out of their tops and into my own deviant hands. I make these claims, but Hotten has been losing his hair rapidly the last few weeks to these stirring melodies and striking looks. If we were American . . . we could have picked these up at the prom. Slurp, and a great solo. But which is the one hanging out of the car window?

LOVE AND ROCKETS: 'Mirror People' (Beggars Banquet)
Whatever happened to the halcyon daze of Bauhaus? Guitarist Daniel Ash and his cohorts learn to disappoint when they once did nothing but thrill me. To repeat repetition and on the back of the Beatles' 'Money' riff is plagiarism – which I'm not at all adverse to – but, that aside, it's criminally boring. I know that these tousled(ish) haired lot can do so much better. *'I wish I could be nothing at all'*, they warble. Um, yes, wishes do come true.

JOE SATRIANI: 'Always With Me; Always With You' (Food For Thought)
A fine and upstanding rendition of melodic guitar technique that none of those now kicking the speakers about could ever hope to emulate. It's pleasant enough banter, but out of the context of an album it doesn't quite manage to stand on its own two feet. Chris Watts reckons it sounds like the soundtrack from any BBC 2 documentary. He may have a point, but now you know where to send the hate mail.

THE SISTERS OF MERCY: 'Lucretia My Reflection' (WEA)
A 12" of the blackest comedy with a twin overlay of guitar and atmosphere that had Krusher hurling two bottles of Lucozade across the office. But hell, it's still one of the finer things this week. Understated, charismatic and plainly a scene of a dark, brooding and beautiful death. Now this is a little killer that refuses to leave.

KICK: 'Natural Is Normal'/ 'Holy Moses' (Dream Ignite)
A double A-side from two former members of the wonderful Gene Loves Jezebel. Though neither song manages to combine the finesse and striking power of, say, 'Desire', 'Natural . . . ' is a veritable box of tricks that hints vague reminiscence of should-have-been-super-huge-but-never-were- boys, Fashion. Unfortunately, they go and put their musical size nines right in it with the truly dreadful 'Holy Moses'. That was almost what I said when I heard it. Almost . . .

FIELDS OF THE NEPHILIM: 'Moonchild' (Situation Two)
You'll have to wear an awful lot of black and four pounds of self-raising to get up before this lot in the morning. It's deep-seated, doomy and just a little daft. Why anyone would want to throw these sort of remarkably well put together pseudo-Sisters shapes is beyond me. There's even a lavishly mucked up face on the front and raised lettering on the cover just to give you the FACTS – this *is* deep. Bit boring though.

QUEEN

COMPACT DISCS AT COMPACT PRICES

SHEER HEART ATTACK

A NIGHT AT THE OPERA

A DAY AT THE RACES

NEWS OF THE WORLD

JAZZ

LIVE KILLERS

THE GAME

FLASH GORDON

HOT SPACE

QUEEN

11 Compact discs spanning the years from 1973 to 1982 featuring hits such as Seven Seas of Rhye, Killer Queen, Bohemian Rhapsody, Old Fashioned Lover Boy, We Are The Champions, Don't Stop Me Now, Another One Bites The Dust and Under Pressure

EMI

QUEEN II

Pic PG Brunelli

Flying Tonight

With the new album 'Second Sighting' flitting through a night sky somewhere near you, FREHLEY'S COMET are being cited (pun intended) as a band on the way up. DON KAYE points his telescope and makes the following observations . . .

WHEN I WAS a Kiss fan, Ace Frehley was my favourite member of the band, no question. He was always calm, cool, with that otherworldly air about him that made him perhaps the most mysterious of the masked foursome – perhaps the reason for his cult following within the legions of Kiss fans.

So meeting Ace for the first time ever, on assignment to interview Frehley's Comet, I'm intensely curious as to what the Space Ace will be like. I've read and heard that he's difficult, not very talkative, and more than a bit arrogant. A great interview, I'm sure.

So what did I find, after hours at the offices of Atlantic Records? As the computer on 'Star Trek' used to say, insufficient data. Ace, along with bassist John Regan, vocalist/guitarist Tod Howarth and recent drum recruit Jamie Oldaker, are exhausted. They've undergone a gruelling day of press and photos on top of two 16-hour days spent shooting 'Insane', the first video from the second Frehley's Comet LP for Megaforce/Atlantic, 'Second Sighting'.

Ace is amiable, if not infectiously enthusiastic during our session, but is it typical rock star indifference, or just human tiredness? I'll give him the benefit of the doubt. At least I don't have to worry about getting all my answers from him now. Frehley's Comet are a *band*, not a solo project, and all interviews are now done by the group as a whole.

Let's kick off by talking about the video:

"We shot it over the last two days, and it should be out in a coupla weeks," says Tod. "I think it's the best video we've done so far. The director was Mick Rock, and we're really happy with the job he did."

"It's more a conceptual clip than just a performance thing," adds Ace.

"It's more of an RN video," says Tod, grinning.

What does that stand for?

"Registered Nurse," says Ace, also grinning. The band break up laughing. Although I have yet to see the clip, it seems the main feature is a line-up of gorgeous women semi-dressed in scanty nurse outfits. Just the kind of care I'd expect to get an old man's blood going again. Then again, looking at a snapshot of the luscious crew that Ace produces from his wallet, this team could get a dead man's heart beating.

ENOUGH, ENOUGH. Back to the business at hand (no pun intended). Actually, we're still on the subject of video, as John Regan dishes out the facts on the band's upcoming long-form home video.

"I believe it's going to be titled 'Back In The UK Groove'. It was shot at the Hammersmith Odeon when we performed there a few months ago. It's the entire show, plus a lot of Ace's own personal footage that he shot with his own little camera . . . "

Ace groans. "We're not sure how much of that stuff is gonna be in there," he says.

"Okay, if we're lucky, we'll have some *cinema verité* from the mind of Mr Frehley," continues Regan. "It was a lot of fun."

Any different feel from the UK audience as compared to the US audiences?

"We got a couple of different feels," sniggers Ace.

Okay, wrong word. Let's say vibe. "They like heavier rock, overall," comments Tod.

Would you say that American audiences prefer the more commercial, melodic material?

"I wouldn't agree with that statement," says Ace. "It's all rock 'n' roll. In fact," he says, laughing again, "I don't even think Tod knows what he's talking about!" More laughter. "Okay, let's get serious. Have you met the newest member?"

Ace is referring to drummer Jamie Oldaker, who replaced Anton Fig earlier in the year. Oldaker is no babe in the woods, having played with Eric Clapton for 12 years. "I don't think Jamie's really had the chance to play hard rock 'n' roll," explains Ace, "And now he's loving every minute of it. 'I Shot The Sheriff' is a little laid-back, you know?"

With the videos behind them, and the line-up stabilised, Frehley's Comet are ready to talk about 'Second Sighting', a release which is bound to confuse those who like Ace Frehley's harder-edged material. The album literally switches off, nearly track-by-track, between raunchy rockers of the sort that Ace has written for Kiss and his early solo work, and more mainstream, smooth AOR.

I PREFER the harder stuff, not really turned on by the radio-orientated stuff (as you might expect), and I'm wondering why the Comet choose to split the record like this.

"We just wanted to have some depth and variety, and we also wanted to do some songs on this album that are more accessible to radio," admits Ace. "It would be nice to have a Top 40 hit, or even a Top 20 hit.

"I mean, I could go into the studio and do what I did in 1978, and all the songs will sound similar and I'll sing lead on every song. But it would be all kind of one-dimensional.

"Take a song like 'Loser In A Fight', where Tod and I alternate on the lead vocals. We're experimenting on this album. I gave Tod a lot more freedom to explore this time."

"We picked all the songs together," adds Tod. "Everyone agreed on the material that we would use. It is important that Ace likes the material, because it has to be adaptable to his style and able to translate to his fans. I didn't sit down and write hits. I sat down and wrote songs that I'd like to do.

"I live in California, so my interpretation of heavy is different from these guys."

Are the songwriting roles defined then? Is it Ace solely writing the heavier stuff while Tod works out the melodies?

"Not at all," states Ace. "On the first album, I think 'Something Moved', which Tod wrote, is a real heavy song. It's one of my favourites. Actually, I was hoping he would write another one like that . . . " The infamous Frehley cackle again.

"I think we're reading more into this," argues John Regan. "We're just out to play rock 'n' roll. No one sat down and said, 'he's gonna write this and he's gonna write that', it's just songs that we liked and we wanted to put on the record and have fun with."

"We're not Heavy Metal, we're big rock," proclaims Tod. "That's why we have diversity on our album. If you ever see us live, we kick ass. We're real heavy live."

"We didn't bring in the hot songwriters to get the big hit, which seems to be the thing to do these days," cracks Regan. "That doesn't work with us, because we're not trying to be blatantly commercial and we don't want to interpret someone else's song. We're trying to build a base of what we can do."

WERE THERE any major differences in the recording of 'SS' as compared to the first LP?

"Yeah, we produced this one ourselves," responds Ace. "We went for a live sound, rather than a super over-produced sound, like we did on the first album. We tried to keep it simple, not go overboard, so we can recreate anything on the record as good, if not better, live."

'Insane', being the first video, is naturally the first single as well, a strange choice when you consider it's one of the harder tracks on the record . . .

"It may very well be too heavy to get much airplay," ponders Ace. "But I think it will at least open up the door for the power ballad that Tod wrote, 'It's Over Now', which is definitely accessible to the radio."

It's clear that everyone in the band has an opinion (although I heard none from the mute Jamie Oldaker) and a say, although some people may still see this as 'Ace Frehley and back-up band'. How do the band deal with this?

Appropriately, Tod answers. "When we first started, we used Ace's name value because the project was just getting off the ground and we needed to get noticed. Now what we want to do is make sure there's a longevity in the project by not isolating it. We want to open up the whole band so there's more to talk about."

"No one here is on a salary," says Ace. "It's a profit-sharing venture. I don't make snap decisions. We all discuss everything so that everyone's happy."

"We had a big advantage working with Ace," says Regan. "Because he inherited the best fans in the world."

WE ALL KNOW where those fans came from and, of course, we have to mention Kiss somewhere in here. First, however, let's discuss 'Dancin' With Danger', a song co-credited to Dana Strum, bassist for Vinnie Vincent, who, of course, followed Ace in Kiss.

"Actually, I've never even met Dana," shrugs Frehley. "The song was given to me, and I reworked it a bit. I thought it was good, so we used it."

Small world, though, innit? One fellow co-writing with two ex-Kiss axemen . . .

"That had nothing to do with it. If Vinnie Vincent wrote me a song, and I thought it was good, I'd use it."

What do you think of Vincent's success?

"I think he's riding on Kiss' coat-tails," Ace responds. "I don't think he'd be doing half as well as he is now if he wasn't involved with them.

"I don't really know him, only met him once, but I think he's a good musician, he's got a good band, and I wish him well."

It's ironic that both Vinnie Vincent and Ace seem to be on the way up, while at this point, Kiss appear to be floundering, expecially in the US. The rumours persist about the original Kiss reuniting, and now would seem the perfect time for Messrs Stanley and Simmons to try to put it together. But let's get the official word from Ace:

"Everybody asks me about it, but right now my main priority is my group and our new album. A Kiss tour is the last thing on my mind.

"It could happen sometime in the future, but if it did, it would only be a short thing. I wouldn't want it to interfere with this project, and I would do only two or three shows as an event."

MACC THE STRIFE

Banned from every venue in the borough of Macclesfield, scorned by much of the music press, and lambasted by Tory MPs . . . yet still the MACC LADS don't give in – not until the pubs open anyway. HOWARD 'Sensitive' JOHNSON is moved to tears (of laughter) by the plight of this much understood threesome

IT'S HARD to be a Macc Lad, y'know? It's not a mantle which can be held by any Tom, Dick or Harry! To be a Macc Lad you have to have a high, unbending disregard for social niceties, especially in relation to trendy left-wing politicians, save the whale campaigners and homosexual rights action groups. You have to have a thick skin to ignore all the vitriol that is poured upon your head by enraged bastions of society, such as politicians. You have to be able to sup and shag more than is humanly acceptable. And you have to come from Macclesfield.

It's a tall order, and the three braggadocios who have managed to fulfill the requirements, namely bassist/vocalist Muttley McLad, drummer Chorley The Hord and guitarist The Beater, have found that they haven't exactly been inundated with thanks for their dedication to the cause!

"*Kerrang!* is the only paper that puts anything about us in its pages," asserts Muttley. "A lot of people like the band and come to the gigs but nobody writes about it, and that's because the music press is run by a load of trendy, leftie poofs!"

Indeed, there has been a furiously hostile response from the London-based music media to three Northern lads who have basically put down on vinyl what 99% of the male populace talks about down the pub on a Friday night. The blatancy of the Macc Lads' sexual bragging surely leads to the assumption that the likes of 'Bitter, Fit Crack' and 'Sweaty Betty' are hardly supposed to be read as gospel. More like with tongue planted firmly in cheek, though *which* cheek. . . (*That's enough! Ed.*)

"We know what the attitude down there is to us," assures Muttley, "and we were just hoping that people would slag the new 'Bitter, Fit Crack' album a lot – but they just ignored it! Still, people find out from their mates that we've got records out, and word of mouth does everything!"

Yeah, the Macc Lads can fill a few decent-sized halls around the country these days, with people who couldn't give a toss about the self-righteous whingeings of people who are often so f**ked up in their own lives that they hide behind doctrines for something to cling on to. Hell, there were loads of women at the gig I saw and they didn't seem to be objecting too much! A far cry from the Macc Lads' inauspicious beginnings.

MACC LADS: "There's a limited amount of times that you can sing about beer and shagging"

"We started about six years ago," informed Muttley. "We all lived away from Macc so we started singing about it to remind ourselves what it was like, and it just grew from there! Our first gig was in January of '82 at Ronnie Scott's jazz club would ya believe?! That was with Stez Styx on drums, but he's no longer with us!"

"He's in prison, thank f**k," says The Beater.

AND SINCE '82 the band has been going its merry way, plying its tales of sexual extravagance against a background of thoroughly enjoyable Ramonesque rock, to the annoyance and delight of equal numbers. Many who take delight in the band's tongue in cheek smuttiness are themselves members of bands, themselves pissed off with all the ethical bullshit that comes down on them for very little reason.

"Yeah, our biggest fans are all in bands," grins Muttley. "The Icicle Works, Doctor And The Medics, Balaam And The Angel. . . they all love it."

When I inform the boys that the Mission were also converted to the Macc Lads' cause, their mouths drop in disbelief.

"Well it just goes to show that you never really know what these guys are like," says Chorley in wonderment. "Even though they're singing about wastelands and gothic monstrosities it's good to know that they're lads at heart. They like to have a laugh and be entertained!"

A point which couldn't be grasped by many an MP when it was discovered that the Macc Lads had released their first LP, 'Beer & Sex & Chips 'n' Gravy', with the financial aid of the government's Enterprise Allowance Scheme.

"All they stipulated was that you couldn't manufacture arms, run a brothel or do anything political or leftie," claims Muttley. "When a few newspapers ran articles about the dirty words on the record then a load of MPs got into a flap. They said we brought the scheme into disrepute and they took all the money back. It was the skintest we've ever been!"

Despite Heavy Metal Records being involved with the album?

KONTINUEZ PAGE 12

EMI

PINK FLOYD • ONE SLIP • 7″ & 12″ SINGLE
also available limited edition 7″ pink vinyl gatefold pack
(includes guaranteed ticket application)
and limited edition 12″ includes colour wall poster

U.K. TOUR
Main Road, Manchester 1st August
Wembley Arena, London 5th & 6th August

MACC

FROM PAGE 10

"Heavy Metal came along and succeeded in burying it for a year," laughs The Beater. "It's still not exactly the easiest record to find, is it? It's into its eighth or ninth pressing in two years though, so it's not doing too badly."

Seen any money?

"Nah. We make a load more out of selling cassettes ourselves at gigs and running around printing up T-shirts like mad!"

Haven't you tried for some sponsorship from the County Council in Macc? After all, you've given Macc more free publicity than anyone in the entire history of the world!

"You're joking, aren't you?" asks Muttley. "They hate us! We've been officially banned from playing anywhere within the borough of Macclesfield! We tried to do it under another name but it didn't work out! I think the people are pretty bored with us up there now, although we did get raided by the police. They took an imitation dog turd out of the window as evidence. They ignored the 'F**k, C**t, W**k, S**t' T-shirts and the 'Close Your Legs Love, Your Meat Stinks' badges, but they took the plastic turd. Typical!"

What about Boddington's, the brewers of the ale that you praise to the hilt in every song?

"They said it wasn't the kind of image they wanted to promote," laughs Muttley.

MACC LADS: their biggest fans are all in bands, their ex-drummer is in prison

LIKE I SAID, it's hard to be a Macc Lad, and even harder now that they've put 'Feed Your Face' on the new album. I have to admit that it's gone too far, what with talk of 'starving niggers'. Songs about shagging? Fine. Songs about the starving? No. I do detect a little concern in the band that they themselves might think they've gone too far. All they'll say on the subject is: "We just did it and that's it. It was supposed to take the piss out of our fat roadie, but if people don't like it, it's the last track and they can take it off!"

I think that there are too many racist thugs around to tempt them with this kinda stuff, even if it is tongue in cheek, even if the band say that they don't cause trouble at the gigs.

Still, that one little aberration aside, I'd be a liar if I said I didn't laugh at the Macc Lads' juvenile humour about big willies and shagging. Don't take everything so seriously and it's cool! Yet surely the boys can't carry on forever with the same lyrical themes. Will there be development and expansion of the Macc Lads themes?

"There's only a limited amount of times that you can sing about beer and shagging," admits Muttley, "so when we go to do some new demos, we'll be expanding the themes somewhat. We've got two songs, one's about sheep-shagging and the other's about VD."

I'm sure they're sheer poetry!

IAN GILLAN

GILLAN'S POWERFUL MESSAGE AND MARSDEN'S EXPLOSIVE GUITARS COMBINE TO CONDEMN THE HYPOCRISY THAT IS

SOUTH AFRICA

PRODUCED BY IAN GILLAN AND BERNIE MARSDEN. 'SOUTH AFRICA' IS NOT AVAILABLE ON ANY ALBUM

Virgin 7" VS 1088 12" VST 1088

IRON MAIDEN

OFFICIAL MERCHANDISE

FRONT BACK

0150524 SOMEWHERE IN NEW YORK '87 SHIRT £8.95

FRONT BACK

0150522 EDDIE IN TEXAS '87 SHIRT £8.95

FRONT BACK

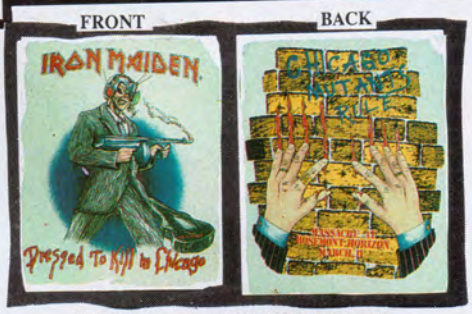
0150220 REMEMBER THE ALAMO '83 SHIRT £8.95

FRONT BACK

0150321 CANADIAN TOUR '84 SHIRT £8.95

STA93 EDDIE CRUNCH DESIGN T.SHIRT £7.95

FRONT BACK



0150523 DRESSED TO KILL IN CHICAGO '87 SHIRT £8.95

FRONT BACK

0150521 MIAMI VICE EDDIE '87 SHIRT £8.95

FRONT BACK

STA91 SEVENTH SON T.SHIRT £7.95

STA92 CAN I PLAY WITH MADNESS T.SHIRT £7.95

T-SHIRTS AVAILABLE:
MEDIUM/LARGE/X-LARGE

POSTERS:

STPSR01	KILLERS L.P. COVER	£2.95
STPSR02	MAIDEN JAPAN	£2.95
STPSR03	RUN TO THE HILLS	£2.95
STPSR04	N.O.T.B. L.P. COVER	£2.95
STPSR05	N.O.T.B. SINGLE COVER	£2.95
STPSR06	BEAST ON THE ROAD	£2.95
STPSR07	FLIGHT OF ICARUS	£2.95
STPSR08	PIECE OF MIND	£2.95
STPSR09	TROOPER SINGLE COVER	£2.95
STPSR10	WORLD PIECE TOUR	£2.95
STPSR11	TWO MINUTES TO MIDNIGHT	£2.95
STPSR12	POWERSLAVE	£2.95
STPSR13	ACES HIGH	£2.95
STPSR14	EDDIE IN BANDAGES	£2.95
STPSR15	LIVE AFTER DEATH	£2.95
STPSR16	PHANTOM OF THE OPERA	£2.95
STPSR17	SOMEWHERE IN TIME	£2.95
STPSR18	SOMEWHERE ON TOUR	£2.95
STPSR19	STRANGER IN A STRANGE LAND	£2.95
STPSR20	CAN I PLAY WITH MADNESS	£2.95
151322	60"X 40" SOMEWHERE ON TOUR	£3.45

BOOKS:

STA61B	RUNNING FREE	£6.50
150312	W.S.T. PROGRAMME	£2.50
151312	SOMEWHERE ON TOUR PROG.	£2.50
STA95B	WHAT ARE WE DOING THIS FOR	£8.95

VIDEOS:

STV01	LIVE AT THE RAINBOW VHS	£6.99
STV02	VIDEO PIECES VHS	£6.99
STV03	IRON CURTAIN VHS	£6.99
STV04	LIVE AFTER DEATH VHS	£11.50
STV05	TWELVE WASTED YEARS VHS	£11.50

SPECIAL OFFER!!!!!!!!!!

ALL SIX AMERICAN EVENT T-SHIRTS

ONLY

£48.00 INCLUDING POSTAGE AND PACKING.

HOW TO ORDER:
PLEASE SEND DETAILS OF YOUR ORDER TO: MAIDEN OFFER,

B.M.S. Mail Order Ltd.

P.O. BOX 10, LONDON, SW19 3TW.
WHEN ORDERING PLEASE INDICATE CODE NUMBER, DESCRIPTION, QUANTITY, AND SIZE REQUIRED.
ALL ORDERS SHOULD BE ACCOMPANIED BY A CHEQUE OR POSTAL ORDER AND MADE PAYABLE TO : B.M.S. (MAIL ORDER) LTD. POSTAGE AND PACKING CHARGES MUST BE ADDED (SEE POSTAGE AND PACKING CHARGES) . ALL ORDERS ARE SUBJECT TO AVAILABILITY. PLEASE ALLOW 28 DAYS FOR DELIVERY.
OVERSEAS ORDERS- PAYMENT BY I.M.O., EUROCHEQUE, GIRO OR CHEQUES DRAWN ON AN ENGLISH BANK.
£ STERLING ONLY.
POSTAGE AND PACKING CHARGES:
U.K: ORDER VALUE UP TO £8 = 95p, BETWEEN £8 AND £15 = £1.60, OVER £15 = £2.00.
EUROPE: ORDER VALUE UP TO £8 = £1.90, BETWEEN £ 8 AND £15 = £3.20 OVER £15 = £4

ACCESS/VISA
"HOTLINE"
01-543 4105
24 HOUR SERVICE

NUCLEAR ASSAULT: basking in the warm glow of Uranium 238 (possibly)

PROTECT & SURVIVAL

A picture of a rose garden will one day appear on the cover of an album by NUCLEAR ASSAULT . . . and that's *official*. Although for their latest 'Survive' opus it's business as usual with post-holocaust nightmares. DON KAYE meets DAN LILKER and ANTHONY BRAMANTE in New York and hears that although the nightmares may be ending, no-one is going to be allowed to sleep peacefully

IT'S A calm, clear night in New York, a little chilly as I sit in Washington Square Park, in the heart of the city's Greenwich Village. Passers-by stroll along, some just out for a walk while others hurry to any one of the multitudes of local bars or restaurants. A New York kind of night, exciting yet mellow, so why am I thinking of global warfare?

It's because I'm scheduled to meet bassist Dan Lilker and guitarist Anthony Bramante of Nuclear Assault in a few minutes, and somehow Nuclear Assault forms a link between the Big Apple and atomic devastation.

Why? It's easy to figure out. The band hail from New York, are very much New York-type guys, and play Speed Metal with Hardcore overtones that often focuses on life after the holocaust described in the band's own name.

Now I've never been what you could call a Nuclear Assault fanatic, although I like some of the material on 'Game Over' (their debut LP) and 'The Plague' (last year's mini-LP). The former's slapdash mix of Thrash and short bursts of Hardcore seemed a bit directionless, and the album's tinny sound didn't help matters. But 'The Plague' found things heading in a more consistently Metallic direction, with better songs to boot, and I've enjoyed the band when I've seen them live.

Now the group (completed by vocalist/guitarist John Connelly and drummer Glenn Evans) have got a new album out, 'Survive', and there's a few changes happening in the Nukie camp.

For one thing, Nuclear Assault have got – at least for now – the all-important major deal, signing

to IRS Records with distribution through MCA. But, and this is what's got eyebrows raised around the Metal biz – the band's next album after 'Survive' reverts to their original label, Combat, and further records bounce back and forth like that for quite some time.

As regards the actual sound of the album, Nuclear Assault have come up with their most cohesive work yet. The cutesy Hardcore is kept to a minimum, and songs like 'Rise From The Ashes' and 'F#' are amongst the heaviest the group have penned. A beefy sound is provided, courtesy of Randy Burns, and John Connelly is singing with a broader range than ever, although his really high-pitched stuff can sometimes be like the scrape of chalk on a blackboard.

Lest people think I am being overly critical (as they often do), I will say that I easily prefer John's work on this record to that on previous Nuclear recordings.

SO THAT'S the background as Dan and Anthony sit next to me on the park bench, and my first line of questioning involves this bizarre deal the band have got themselves into. What's it all about?

"The deal happened because Combat hooked us up with our booking agency, FBI, and that's run by Ian Copeland, the brother of Miles Copeland, who runs IRS. We were talking to Ian and we brought him a copy of 'The Plague', and he said he thought Miles would like to hear it.

"So he took a listen, and then we met him, and he seemed interested. They knew that Thrash was catching on in a big way anyway, so the timing was good," says Dan.

Sounds reasonable enough, guys, but everyone's confused about this strange deal you've got . . .

"So are we!" exclaim Dan and Anthony in unison.

Well, whaddya make of it?

"We want to make it clear that we are going back and forth, so that people don't think we were dropped after 'Survive' when the next album comes out on Combat," says Dan.

"But who knows? Maybe if this album does real well, our next one won't be on Combat, but for now, it will be. The deal goes back and forth for three albums apiece."

"It would be easier for us to get bought out, but it's too much money now," says Anthony.

It's an unorthodox deal, and I wonder if it could hurt the band in the long run.

"I think IRS can only help us, mainly because of the distribution," says Anthony. "They've got more of a positive attitude, they'll get more records out there, they'll get posters, and they'll help us get a video together for MTV . . ."

"We have an album coming out on a major label, that's the main thing," adds Dan. "It may not be a solid thing yet like other bands have, but if this album does well, we don't know what will happen in the future. The offer from IRS was the only really serious one we had. It's a good deal, and we figure this is the guy who got the Police started so he's gotta know what he's doing!

"Plus, we're the only Thrash act on the label right now, and they're really curious about us. The only other Metal they have are bands like Shok Paris and Chrome Molly, so everyone's interested to see what happens with us."

WHAT HAPPENS is anyone's guess at this point, but if the album doesn't do as well as the band hope it does, it won't be their fault. They've come up with a strong album, perfect for the Crossover fans out there, and I ask the guys how they feel they've progressed on 'Survive'.

"Writing-wise, it's probably more of a Thrash album than 'The Plague' was," offers Dan. "It's kind of like we combined the energy of the first album with the production of the mini-LP, except that the production this time is even better, and I think it's right up there with most of the major Thrash albums that have come out recently.

"Everyone talks about the Big Four, well maybe it will be the Big Five now . . . or maybe I'm just being cocky!"

"Everything on this album makes a lot more sense," puts in Anthony. "There's a better sense of musicianship. All the fast stuff is real tight, it's not just noise. We've got the aggression of basic Thrash, plus the sound and technicality of bands like Metallica and Megadeth, which is why we think it should do well."

I mentioned 'cutesy Hardcore' before, maybe being a bit facetious, but it's true that humour plays a part in the overall identity of Nuclear Assault. Just how important is it?

"Well, we do have some silly Hardcore things, but you've got to have a sense of humour," says Dan. "You can't go up onstage and talk about death all the time. People like that to a point, but we prefer to go out as ourselves.

"We don't see any reason to put up a front. We go onstage and laugh and clown around just 'cause that's us. We're not trying to push a down-to-earth image like some bands. We're just doing what we want to do."

In some aspects, the album continues the band's ongoing theme of post-nuclear devastation, especially in the cover art, which the band tells me is similar to the scenes of holocaust depicted on the last two records.

"Yes, unfortunately, the new cover kind of continues that theme," laughs Dan. "But we'd like to say that after this LP we're gonna break away from that.

"For this one, though, the theme of 'Survive' is that after nuclear war, there's not gonna be any more game shows, no more supermarkets, you just have to survive. And it's such a brutal theme, we needed a brutal cover. But eventually we will have a rose garden on a cover or something like that."

Themes aside, 'Survive' is a consistent *Metal* album, and I've always thought of Nuclear Assault as a Metal band, although I've seen them labelled a Hardcore band numerous times.

"Well, I don't like to relate to labels, because I hate being labelled," says Dan. "But I can say that we are not a Hardcore band, and we're not gonna try to be one. 'Crossover' would make sense, I guess, because we have realistic lyrics with Metal music.

"That's the ultimate idea of Crossover to me, to have the intensity of Metal with the intelligence and additional intensity of Hardcore. That's hopefully what we're doing . . ."

A YOUNG black couple stroll past. "Peace, man!" the man says, raising a hand. "Peace, love and unity will make this world go 'round and 'round and 'round."

"You bet," we agree. A typical night here in Washington Square. "That's going in the interview," Dan remarks.

"Seriously, though, we do what we want and we're not too worried about being labelled. A band I'm listening to lately are Faith No More, and how do you label that? We don't mind being called Thrash Metal, we don't mind if you call us Tree Metal (?). The only thing we're not is Death Metal, even though I've been getting into bands like Sodom and Death again lately."

Talking about those 'realistic' lyrics, I note that it seems the band are veering into different topics on the new record. Is there any one message that Nuclear Assault are trying to get across?

"Well, that's difficult to say, since there's more variety on this album, but I would say the words on the record are trying to reach the individual and show you that you shouldn't be swayed or influenced by popular things, and that you should really just think and decide for yourself.

"We realise we're in a weird position because we can reach a lot of people who have only heard a limited type of lyric for so long. We just want to wake people up to some things that are wrong.

"We're not like punk bands, who talk and talk about how f**ked up the world is and do nothing about it. We can't change the world, but we want to let people know about things we see," says Dan, speaking for himself and the absent John Connelly.

DO YOU think certain subjects, even the topic of nuclear war, are overused today as much as Satanism was two or three years ago?

"Yeah," admits Dan. "And we're sensitive about the subject of nuclear war, because of our name obviously. Then again, everything is kind of getting overused, so we figure we might as well repeat ourselves about something positive rather than something negative. That's how we see it."

He continues, "I admit I was into the Satanic stuff back around '83 and '84, but so was everybody else. Now it's just played out. A lot of inspiration for our songs just comes from stuff that surrounds us.

"Like, a coupla weeks ago, I was waiting for a bus, and a coupla cops drove by in a police cruiser, and the driver gave me the finger and the other cop said something but I didn't hear him because I had my Walkman on. So instead of fuming about something like that, I find it easier to write about it."

I find it hard to believe that someone who doesn't look like your average middle class person would get a hard time in New York, the capital of weirdness, but there it is. On the matter of New York, do Nuclear Assault feel any rivalry with a certain other NY band, especially since John and Dan were once members of said band and are now staking their own claim in Thrash?

"People compare us a lot," says Dan slowly. "But I don't see it. And I don't see it as a contest to be the biggest Thrash band out of New York. I'd like to see us hit the top of the heap, be up there with all those guys . . . I think we're as good as any band that's up ahead of us. There's some competition because I was in that band once and now I'm kinda catching up to them, but I have nothing against anyone. The bigger one band gets, the bigger we all get."

As you read this, Nuclear Assault will be hitting the shores of the UK and Europe, and 'Survive' will be hitting the racks as well.

"We definitely have a bigger following in Europe than in America, so we're really psyched up about this tour," enthuses Dan.

Before we leave the now-deserted park in search of a beer and the missing John Connelly, anything else to say for the record?

"Yeah, go and buy it!" says Anthony.

Dan groans.

"I don't think he meant *our* record!"

LONDON UNDERGROUND RI
SLOANE SQUARE
70P
42850

Ade Edmondson. How on earth did he survive as a young one?

It's not easy being young, gifted and broke. Especially not when you live in Pocklington.

But that's the situation a young Adrian Edmondson found himself in at school. So he decided to become a guitar hero in a serious rock band.

He joined the Rancid Polecats.

Pocklington, however, wasn't quite ready for the birth of a new super-group.

There was only one thing for it. Ade ran away to sea.

Unfortunately, Hull port was closed when he got there, so he ran back again.

No-one was offering the Rancid Polecats a month-long tour of the Far East, Middle East or even East Yorkshire, so it was time to get a proper job.

A penny arcade attendant in Scarborough seemed like a proper job. So Ade took it. However, he was then faced with the problem of where to put the pennies he was now earning.

So after much careful thought, he walked into the first bank in Pocklington High Street.

It was NatWest. To his amazement he wasn't thrown out. Instead he opened an account and we sent him a cheque book and a cheque card*.

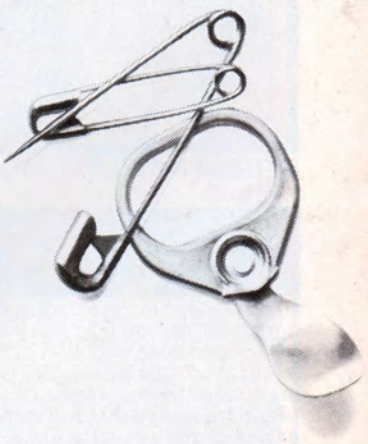
But things have moved on since Ade was a lad.

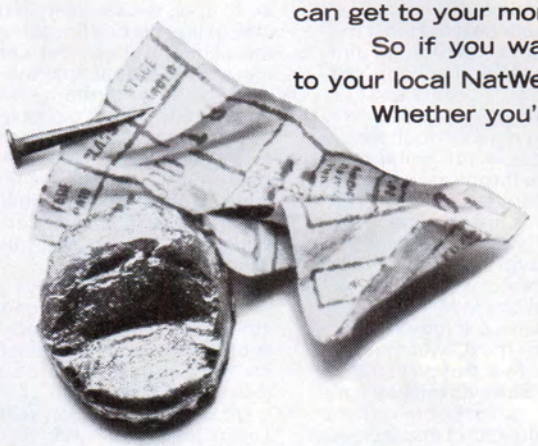
Nowadays, if you stay in credit we will give you free banking.

Over two hundred NatWest branches are open on Saturdays, and we've got more branches and more twenty four hour Servicetills than any other bank. Consequently you can get to your money anytime you want.

So if you want to open a bank account, come along to your local NatWest.

Whether you're a Rancid Polecat or not.





NatWest The Action Bank

P R E S S F O R A C T I O N

*Cheque cards are normally available to those who have reached the age of majority and have paid in their first pay cheque or wages.

K: Kompost! KK: Klueless! KKK: Kompetent! KKKK: Korrosive! KKKKK: Kolossal!

REKORDZ

SPACE INVADERS

Pic Mark Weiss

GEORGIA SATELLITES: throwing it all together . . . and making it stick

GEORGIA SATELLITES
'Open All Night'
(Elektra EKT 47)
KKKKK

IT JUST steps in, no excuses, no apologies, no nothing. Just a slab of indispensable, rabble-rousing indignation. Confederate flags are already flying. Memories of one Marquee gig that still stands as one of *the* live nights out, I mean f**king *ever*, rise up. There's sweat and smoke and we're all against the wall pretending, feeling that it's us up there with the Gibson casually slung over one shoulder.

Even if they are built, with only the finest specifications, to perform live, they still throw it together in the studio by just setting up a couple of mikes and counting, 'One-two-three-four, let's get the muthaf**k outta here – GO!' The tablets, nurse.

What else is there to something that's stuck in the inner recess of the Walkman and is in no way on God's own green earth an irritation? The guitars slide, the backbeat bites back, and it keeps stumbling on and out in the glare of a 3am streetlight. Hangs all over the place, but maintains its balance, gulps from the bottle and throws switchblade solos just right up close to your face – to make sure that you're *really* listening.

They talk it with 'Mon Cheri', they sing-a-long with 'Sheila' (I had no idea that 'Brookside' was so big in the States), chug a little in the back bar with 'Don't Pass Me By', and then, then it gets up in that bar and plays, just for me and you, a straight 'Whole Lotta Shakin'' which says more about their irresistible rise to infamy than a dozen pages of copy ever could.

They flip the coin and drag out a bottleneck, ooze that sliiiide geetar and down-funked piano that always seem to be playing at the bar during the final drink, and you're swamped with memories of how it *should* have been and never quite will be. You throw the whole kaboosh in to a big, oak barrel to turn out 'Hand To Mouth', which takes off into the wide blue yonder and we all thank our lucky stars that we're along for the ride.

Just buy this, pass me one of those flags to wave and pray, hope, stretch a little, that you meet a magic fairy the next time you're in Woolworths, because when she asks what you *really* want, you say, "A LIVE SATELLITES DOUBLE ALBUM AND ANOTHER MARQUEE BASH, PLEAAASSSEEEE!"

Just buy it, okay?

PHIL WILDING

IGGY POP
'Instinct'
(A&M AMA 5198)
KKKKK

YEEHAWWW! LET'S all crack open that bottle of Jack and pour ourselves a liberal tumber full of the beautiful golden nektar! Let's raise a whole-hearted toast to that old warrior of rock, Mr Jim Osterberg (AKA Iggy Pop), 'cos lemme tell ya, boozers and loozers, old Iggy has come screeching right through the ranks of rock 'n' roll pretenders to reclaim the throne as wildman to end all wildmen!

Maybe it's history time. Didya know that when the likes of Steve Vai and David Lee Roth were in short pants and Nikki Sixx was just a twinkling in Mr Farrano/Trippe's loins, our Iggy was fronting the most awesomely noisy hard rock troupe in the land? The Stooges trashed ears as regular as clockwork with the most unholy racket and were just about the most glorious band ever to tread those hallowed wooden boards. They were dirty, they were noisy, they didn't go in for Sixties drippy trippy business, they wrote songs like 'Cock In My Pocket' and man, they were RAW!

Now like all true artists, Iggy has been through some serious chameleon-like changes during his long career and has dabbled with just about every style of music you may care to mention, sometimes good, sometimes not so good. But 1988 is obviously the year that Iggy has decided to show us what it's all about when we're talking guitars turned to eleven; and with 'Instinct' he's coolly come along and blown all the competition into the tumbleweeds. Iggy's come home to roost!

With Bill Laswell in the production driving seat and former Sex Pistol Steve Jones hammering down them there riffs as hard as you please, I jes' knew that 'Instinct' was gonna be one . . . er . . . kick-ass muthaf**ker! Guess what? I was right . . . oh, was I ever right!

So what have we got? We've got the lot. Ten tracks of serious stompability, a glorious forty minutes of raunchy rifferama that never once descends into the realms of bozoness! Nah, when Iggy plays his heavy rock he plays it lean, mean, stripped right down to the bone, to the very essence of what makes this music the prime motivator that it undoubtedly is. Solos are short, to the point and always totally necessary, songs are classy and sassy and undoubtedly very hot poop! Examples? Yeah, we got examples for ya! Howzabout opener 'Cold Metal' stomping its way across your face with the immortal line, *'Cold Metal, in the afternoon/I love it like a Hendrix tune'*. Or maybe 'Strong Girl', build upon the sassiest riff this side of Joe Perry's finest moments. 'N' if you still want more to whet your appetite . . . Well I could go through the whole damn album if that'd please ya, but let's just stick with the relentless drive of 'Square Head' or the 'hair flowing in the breeze, cruising and a-boozing down the freeway' feel of 'Easy Rider'. Delightful, mes amigos, truly delightful!

And Iggy can even cater to the radio without it sounding like one little bit of a cop-out! Check the subtle pastiche of Sir William Idol on 'High On You' and the tasty restraint of 'Low Down'.

Oh yeah, oh yeah, oh yeah! This really is some album and you have to go out right this minute and hear it for yourselves. Put this *Kerrang!* down right now and get your butt outta this house! As Iggy himself said, "It's the first time I've been able to get in the driver's seat and not go off the road." Well *exactement*, Mr Osterberg, *exactement*!

HOWARD JOHNSON

KING KOBRA III

featuring

CARMINE APPICE

NEW ALBUM OUT NOW

Music For NATIONS

MFN 86

Also Available On C.D. & Cassette

VARIOUS
'Dogs In Space'
(Mercury MERH 122)
K

GETTING TO grips with 'Dogs In Space' can be a bit of a problem. Even Jon Hotten couldn't come to terms with the fact that it was Gang Of Four's song 'Anthrax' featured and not the other way round! Lumme, you can bet your bottom dollar that our fave New Yorkers wouldn't have got 'emselves involved with such a dodgy project as this! All the more surprising then that the multi-talented Michael Hutchence of INXS should choose this well iffy scenario in which to make his acting debut!

I haven't actually seen the film as yet, but the sleeve notes to this here soundtrack claim that the music complements the celluloid perfectly. . . or words to that effect! Well if that's the case then the film must be a looozer, 'cos there's virtually nothing on here to recommend. A few silly local bands from the suburbs of Melbourne (where the film is set), a number from our old mate Brian Eno, a coupla pretty decent tunes from Iggy Pop and poor Michael Hutchence belting out some feeble rubbish such as the title track and a monstrosity called 'The Green Dragon'.

Clinton Walker, the man who penned the liner notes, is all in a tizz over how wonderful and important 'Dogs In Space' is. Important? Think about it! Say the title of the album out load a few times. Now does that sound important to you? Nah, me neither. Does Thrush And The C**ts, one of the bands featured on the album, sound important to you?

I'm sure Michael Hutchence has it in him to be a happening actor, what with his sultry good looks and obvious interest in more than just 'Hey Rock 'n' Roll', but I bet he'll be disowning his part in this soundtrack in years to come! The birth of punk in Melbourne? Who really gives a shit? HOWARD JOHNSON

CHAOTIC DISCHORD
'Very F***in' Bad'
(Not Very Nice GRR003)
KKKKK (Probably)

BRILLIANT. SLAG it? How can you possibly slag the most mind-numbingly awful Thrunk album ever to be given a home? How can you not applaud the sheer genius of such song titles as 'Hey Goth F*** Off' and 'F*** Off Ripcord'? Surely this deceptively chronic display transcends mere criticism? Who am I to argue the hidden wisdom of 'We're F***ing Glad The Smiths Split Up (Work It Out Stupid)' and 'Fergie's Baby Is A Dischord Baby (Trainee F***ing Psychopath)'?

Who said Chaotic Dischord were Public School virgins? Punks in the evening, if Mummy says it's OK? Bog off, gnomes. Surely 'C**t Rock (Another Poxy Poem)' will dispel such childish accusations? Chaotic Dischord are all grown up now. This is their sixth album and a landmark in the history of Thrunk. This is the day the genre died.

Really, I swear, if you never own another album in your life you have to buy 'Very F***in' Bad'. At least as wicked as Tufnel/Hubbins' 'Sex Farm'. At least as funny as Chris de Burgh.

How old are you? Six? Oh well, before you go to bed don't forget that Chaotic Dischord are brilliant. Very f***ing brilliant.
CHRIS WATTS

BRIAN KNIGHT WITH JOHN McLOUGHLIN, STEVE BRAY AND RAY BAILEY
'Good Time Down The Road'
(PRT Records PLY 13)
K½

WELL SINCE my baby left me this album to review, I'm suffering from a doze of those pub-rock blues. See, I put it on my hi-fi and I listened 'til it hurt, now I can't believe old Brian Knight is happy with this work.

If you're lookin' for trouble, forget this album. This is the kind of weary dirge you might play to convince yourself that Vardis weren't so bad after all.

It's not that I object to blues or R'n'B standards (let's face it, heavy rock wouldn't have existed without them), but times change and so do guitar techniques and technology. We've come a long way since Page, Beck and Clapton but Brian Knight seems to be caught in a retrospective time-warp.

And those tired old lyrics like, *'I shot my baby with a .44'* really do belong in 'All-Time Greats' boxed sets, not the record decks of the early Nineties. I wonder how close Brian Knight has ever come to shootin' his baby with a .44?

I always thought the blues were about reality. There's a subtle difference between playing the blues and playing *at* the blues and here we have a pretty mediocre attempt at the latter.

So, if you wanna hear that rhythm and you wanna feel those blues, just remember Brian Knight ain't gonna do the job for you. Oh no, Mama, ain't gonna do that job no more. Ad lib, etc, etc . . . RICHARD HEGGIE

RAYMOND MAY
'Unadulterated Addiction'
(Elektra 960796-1 import)
KKK

A PREVIOUSLY unknown quantity hailing from Canada, Raymond May has just released his debut album on the well respected Elektra label. Produced by Paul Hyde (of Rock & Hyde fame) and featuring ex-Stonebolt keyboard wizard John Webster, the music moves around techno pop and hard rock parameters mixing experimental funk with a strong rock 'n' roll backbeat.

Raymond's sound stems directly from the Rolling Stones-style sleaze to the forceful garage punk of, say, Guns N' Roses or the Stooges. A weird crossover effect all right, with some tracks even taking on an air of mid-period T-Rex, not to mention the twangy hillbilly style of John Cougar Mellencamp.
Entertaining for a mad moment but rather flimsy after a couple of spins; I wouldn't recommend that you rush out and buy it pronto.

With a voice that sounds not too dissimilar to Mick Jagger or that geezer out of Lions & Ghosts (whatever happened to them?), Raymond May is a confusing bugger at the best of times. Mind you, anyone that can come close to impersonating Steve Tyler almost perfectly, as he does on the track 'You Turn Me On', has just got to be one hell of a decent chap!

Par for the course but reasonably fun stuff all the same. Investigate with caution and don't say I didn't warn you, OK!
DEREK OLIVER

BRIAN SETZER
'Live Nude Guitars'
(Manhattan MTL 1025)
KKKK

SORRY KRUSHER. Put that sneaky bottle of Tennessee Sour Mash Whiskey away right now, stop toasting the talents of Stevie Ray Vaughan and leave that bloody cow bell alone! Yeah, yeah, I know that our Stevie is a bit of a dudesickle when it comes to playing da blooz, but hey man, I've got big news for ya – and it comes in the form of this twelve inches of solid black vinyl musically autographed by Brian Setzer!

You may be a cynic like our Krush but believe me, Mr Setzer is cookin' man – f**kin cookin' on this, his second solo album. He's still young enough to be hungry, despite the phenomenal success he achieved with the Stray Cats . . . and just take a look at the back cover of the album. Yowzah, now that's what I call a rocker, cool man Brian clad in black leather from head to toe and standing by the neatest two-wheeled machine you ever did see. You just know that this is gonna be a bitchin' album.

And bitchin' it is indeed. You want guitars? Well you have certainly got 'em here my friends. Nope, not leaden Metal grunge, but bright, sharp and searing geetar. Solos? You got 'em buddy, right from the off with 'Red Lightning Blues' putting that pedal to the floor and never letting up. Highlights? There are more friggin' highlights than our Brian puts in his own tousled hair. Try the raucous stomp of 'Rebelene' for size – I jes' knows it's gonna fit ya! Or maybe 'When The Sky Comes Tumbling Down', all sassy horns and cool-man vocals.

Everywhere you care to place your needle there's something that's really happening: 'She Thinks I'm Trash' is simply gloriously bouncing ego-strutting stuff while the cover of the old Eddie Cochran stomper 'Nervous Breakdown' is guaranteed to get bums up and out of seats. This is most definitely sex music and if my name happened to be Alison Joy I'd probably be christening this style of music 'Bonkabilly'!

Hits? Yeah, I reckon Brian's got hits here. Maybe the beautifully restrained tones of 'Love Is Repaid By Love Alone' could be the one to do the trick, especially with its searing lead break.

Brian Setzer has a rock 'n' rollin' variation on the theme that I reckon deserves to be a big, big winner. HOWARD JOHNSON

SHADES

Dept K, The Basement, 9/12 St. Annes Court
(off Wardour Street),
London W1V 3AX
Tel: 01-434 1363
Open 11-6.30 Mon to Sat

ANTHRAX VIDEOS: THE GOOD NEWS: RELEASE DATE 15th July THE BAD NEWS: Price £14.99

Our apologies to everyone who has already ordered at £9.99 but these price changes are beyond our control. If you wish to cancel your order, cheques and redunds will be returned on request. Please advise us in writing, not by telephone

NEWIES
Cinderella — Long Cold Winter £15.99

Van Halen — OU812 ..... £5.99
Only Child — Same £8.99
Frehley's Comet — Second Coming £5.99
Drive — Character In Time £8.99
Shout — It Won't Be Long £4.99
Kingpin — Same £8.99

The Metalyears: Soundtrack — Feat: Gun's & Roses & Alice Cooper, Faster Pussycat (live) Lizzy Borden, Megadeth, Queenrÿche, Metal Church (unreleased), Seduce (live) . . & Messages from Poison, Kiss, A. Cooper, Aerosmith

Flotsam & Jetsam — No Place For Disgrace £5.99
Nuclear Assault — Survive £4.99
Hurricane — Over The Edge £5.99
Impelliteri — Stand In Line £4.99
Judas Priest — Ram In Down £5.99
Jimmy Barnes — Freight Train Heart £5.99
Testament — The New Order £5.99
Brittny Fox — Same (Kerrang! cover, excellent) £8.99

D'Molls — Same (D'Godz, Kelv Rave) £8.99
(D'Godz, Kelv Rave Aerosmith Rip Off)
Finally Out!!

The Accused — Martha Splatterhead's Maddest Stories ever told £8.99
AMOA — Mutant Cats From Hell (Hard Core) £8.99
Lethal Dose — Frolic Through The Pack (New LP) £8.99
Death Angel
Metal MC — Born To Party (Rap Metal!!) £8.99
Stones same £8.99
Violence — Eternal Nightmare (Bay Area Thrashers) £8.99

M.OD. — Surfin' MOD 5 track E.P. £5.99
(4th of July) No European release!)

Terratack — EP £5.99
Ampage — Champagne & Caviar £7.99
Mersinary — Deaad Is Dead £7.99

Seduce — Too Much Ain't Enough £8.99
(The Best Power – Metal Trio in the Universe is back) Killer 2nd LP

Sacred Oath — A Crystal Vision £8.99
Attacker — The Second Coming (excellent 2nd LP) £8.99
Power Mad — Absolute Power (2nd LP) £8.99
Mean Streak — Roadkill (All female heavy band) £8.99
Heretic — The Breakin' Point (NEW LP) £8.99

DRI — Four Of A Kind (4th LP) £8.99

Skagarak — Hungry For A Game £6.99

Exciter — Exciter (NEW LP) £6.99

BRITISH SLEAZE/GLAM
Quireboys — Mayfair £3.49
Dog's D'Amour — Kid From Kensington £3.49
Belladona — EP £3.49
Tatooed Love Boys — Ep £3.49
Tigertailz — Livin' Without You £3.49
Also CD: £4.99

FORTHCOMING! END OF JUNE/EARLY JULY
Overkill: — Under The Influence (3rd LP) £5.99
Slayer — South Of Heaven £5.99
Anacrusis — Suffering Hour £5.99
(original Speed Thrash from the U.S. Gonna be Massive!!)
Hobb's Angel Of Death — 1st £8.99
(one of the best thrash demo ever . . . Probably one of the best thrash release of 88)

Bystander — Not So Innocent £8.99
Apocalypse — Same £4.99
Masi — Downtown Dreamer £5.99
Betsy — Same £5.99
China — Same (brilliant swiz A.O.R/Retail) £5.99
Vinnie Moore — Time Odyssey (Bore Of The Month!) £5.99
Venetians — Amazing World (A.O.R. Del Boy Rave £8.99

VIDEOS
Roger Waters — Radio Chaos £6.99
Genesis — The History of (part one) £13.99
Def Leppard — Historia (July 4th) £14.99
Led Zeppelin — The Song Remains The Same £11.99
Rush — Grace Under Pressure £9.99
Alice Cooper — Welcome To My Nightmare (re-issued) £15.99

NEW COMPACT DISCS
John Killzer — New £14.99
Joanna Dean — Ain't Misbehavin' £14.99
James Reyne — 1st £14.99
FLOTSAM AND JETSAM — NO PLACE FOR DISGRACE £11.99
Vinnie Moore — Time Odyssey £11.99
Smashed Gladys — Social Intercourse £14.99
Living Colour — Vivid £14.99
Riot — Thunder Steel £14.99
Roxxane — Same £14.99
Pantera — Power Metal £14.99
Killer Dwarfs — Big Deal £14.99
Raymond May — Unadulterated Addiction £14.99
ELP — Tarkis £11.99
Jimi Hendrix — Crash Landing £11.99
Bystander — Not So Innocent £14.99
Hans Naughty — First £14.99
D'Molls — Same £14.99
U.F.O. — Best Of The Rest £14.99
Kiss — Chikara (Jap Comp CD only) £23.99
(14 tracks)

UK POSTAGE RATES
VIDEOS £1.00 EACH
RECORDS + CDs 1=£1.00; 2=1.50; 3=1.75; 4=£2.00; 5=£2.25. Plus 25p each additional item
MAGAZINES
1=50p; 2=75p; 3=£1.00; 4=£1.25. Plus 25p each additional magazine
Europe & Eire rates=2×UK
US & Rest of the world=4×UK

IMPELLITTERI

Stand In Line

New Album Also Available On C.D. & Cassette MFN87

Music For NATIONS

ENTER FORGOTTEN REALMS
AND ENTER A WORLD BEYOND
FEAR, BEYOND FANTASY...

FORGOTTEN REALMS

DARKWALKER
on MOONSHAE

FORGOTTEN REALMS VOLUME 1
DOUGLAS NILES

THE SPECTACULAR NEW
ADVENTURE FROM THE
PUBLISHERS OF

DragonLance™

Out now
£3.50

GOD'S GIRLIES

STRYPER: are they, quite simply, an awful band?

STRYPER
'In God We Trust'
(Enigma D1-3317-1 import)
KKK

IT'S FAIR to say that there aren't that many of us at *Kerrang!* who will actually admit to liking Stryper.

The reasoning for this hatred of Stryper would appear to be that they are, of course, a Christian band. Yet the likes of Barren Cross and Bloodgood don't come in for as much abuse, so maybe the train of thought is that the yellow and black attack are, quite simply, an awful band?

Certainly the band's last album, 'To Hell With The Devil', was a somewhat disappointing record, showing the band were fast becoming something of a heavy cabaret act with cringe-inducing ballads such as 'Honestly', the height of wimpiness.

The follow up, 'In God We Trust', in some ways returns to the glorious pomposity of the *très* heavy 'Soldiers Under Command' LP, but there's still too much commercial rubbish to contend with and that really ruins the record for fans who only appreciate Stryper when they go all out for the kill.

They open well enough with the title track, a heavy duty romp that is full of colour, sound and action, not to mention possessing a very Queen-like harmony intro. But they then go and ruin things with the really awful 'Always There For You', the first single choice and a song that sounds like a million other poppy Stryper songs.

Okay, so what else is bad whilst we're on the subject? The ballads. 'I Believe In You' is pretty much 'Honestly Mk 2'. Michael Sweet goes all slushy, out comes the piano, the string sections and the flowers. 'Lonely' is more of the same but a touch livelier, whilst 'It's Up 2 You' is a real non-starter, another tune from the fluffy white cloud school of song writing. I was also none too impressed with the token Speed Metal track, 'The Reign', that closes the album. It's spoiled by a rather pathetic mix that surrounds Robert Sweet's drums and obliterates everything else.

Thankfully there *are* some really good songs. In addition to that title track mentioned earlier, there are a couple of songs that completely reek of prime era Styx like nothing has before.

On 'Keep The Fire Burning' and 'Come To The Everlife' Michael Sweet excels himself; the choruses and harmony vocals could've been nicked from 'Grand Illusion' or 'Paradise Theatre'.

Then there's 'Writing On The Wall', a real heavy tune where Oz Fox lays down some stabbing guitar and the harmonies are almost Alcatrazz-like in feel.

Finally, 'The World Of You And I' is perhaps the most significant track on 'IGWT', being a step in a new direction for the band. It's a rather neat slice of AOR, but still quite hard rock, and that could prove to be a much bigger hit than anything else on the record.

So this is Stryper in '88. Still dressed in yellow and black, but do they still know howe to attack?

I fear that the band could be in danger of losing that mighty backbone of Metal fans they picked up with 'Soldiers . . . ' if they continue with the poppy, girlie side to their writing. 'Nuff said?

DAVE REYNOLDS

YA YA
'Ya Ya'
(Atco 90889-1 import)
KKKK½

YOU ALWAYS know it's going to be a good record when the band in question have been kept under wraps for so bloody long. About a year ago there came a melodic rockin' demo tape from Ya Ya, but then there was nothing 'cept silence!

Seems the band had dived head-first into a serious bout of recording, utilising a list of famous big-wig producers such as Tony Tavenor (ELP), Mike Shipley (the Cars) and Mike Chapman (Pat Benatar, Lita Ford).

The secret to their success though is undoubtedly the magnificent Sam Bluett, whose voice goes higher than you might reasonably expect from such an unknown talent source. This young man will plop them into the commercial marketplace with predictable ease.

Another major factor in Ya Ya's monstrous melodic attack is guitarist Ray Callcut who, despite the inclination to play it softly, actually zooms in and out of the mix with classy bombast.

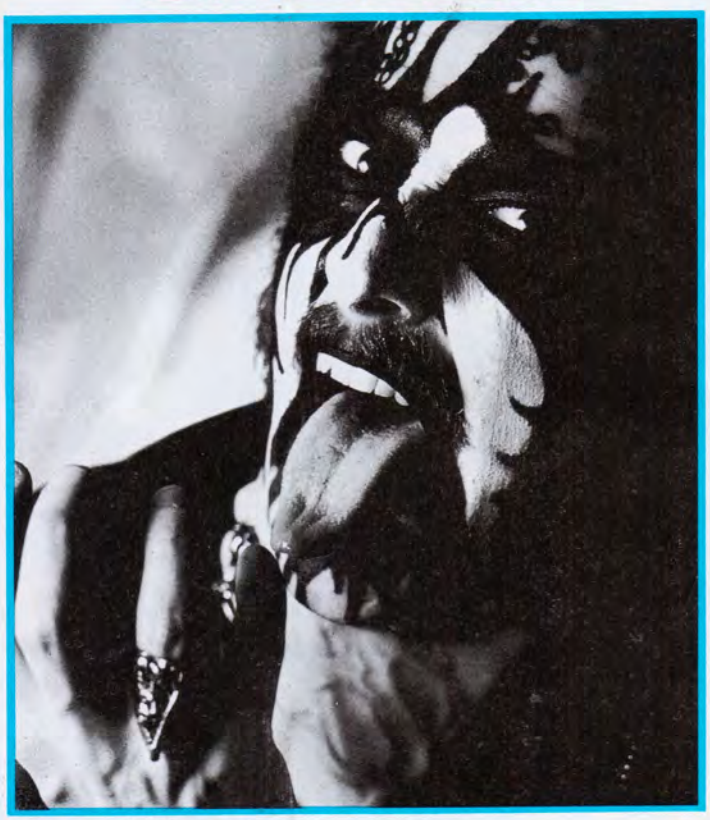
Best tracks include the ballad 'The Toughest Race' and a stack of dance floor boppers in the shape of 'Julia' (cracking hook and sombre lyrics), 'All Through The Night' (heavy, dynamic and funky), 'Fear Of Flying' (mellow textures punctuated by sock it to 'em guitar) and 'Caught In A Lie'.

There's no doubt in my mind that Ya Ya are a hot proposition.

DEREK OLIVER

NB: This album should be available in the UK on WEA International in September.

DIAMOND GEEZER



KING DIAMOND: not in the least bit scary

KING DIAMOND
'Them'
(Roadrunner RR950 1)
KKK½

I'VE ALWAYS thought that King Diamond – "*the man whom many visualise as that strange fella with silly make-up, willowing* (I think that should be *billowing*) *cape and a microphone stand made out of two human bones*" (from the booklet that comes with the album) – looked a prat, what with the silly make-up and the billowing cape, not to mention his inability to sing. And no, 'Them' hasn't altered that view.

King's vocal style mostly alternates between 'deranged', 'demonic' mumblings and grumblings and that awful, high-pitched squeal of the 'operatic' school (sounding totally ridiculous on 'Twilight Symphony'). But the rest of this album is actually good enough to carry that kind of excess baggage – which says a helluva lot for the actual songs (*very* well written, lyrics excepted) and the musicianship (at times superb) within the band.

But it's a shame to find that there are some very good musical ideas and performances on 'Them' that are going to waste – savagely mutated by grafting a rather scrag-end vocal style somewhat loosely and inappropriately onto what is an otherwise tight, accomplished, Guitar Hero-type of groove.

If this had been an instrumental album it would be in completely different territory and a different record rack, being fingered by punters sifting through the techno-rock section rather than lounging among the mascara and make-up Alice Cooper clones.

And it's not really on these days to simply tart-up a song with 'scary' sound effects and expect it to sound spooky. So when at the end of the album, the whole catalogue is chucked in by the bucketload – 'Twilight Zone' tinkling piano 'Psycho'-type schizoid conversation, creaking door, thunder, lightning heavy rain and 'Ha, ha, *haaaa*!' – it sounds quite ridiculous.

During the instrumental sections (real 'boiler-room' stuff in there from drummer Mikkey Dee), and particularly some of the impressive guitar solos, 'Them' is a belter.

So if you *are* grabbed by King's voice – my only real complaint (and a very subjective one at that) regarding 'Them' . . . then there's *no* worries! PAUL HENDERSON

DAVID DELLA ROSSA
'Nothin' But Trouble'
(Three Cherries Records TC 3331 import)
KK½

SOFT CORE wimp rock from a bright new contender or poorly produced American Metal from yet another second division no hoper? It's familiar, hackneyed melodic rock, but it suffers from piss-poor production. The answer, then, tends to favour the latter explanation.

David has utilised a stack of well known backing musicians including the ex-Quiet Riot drummer Frankie Banali, bad boy bass playing by Randy Rand (Lita Ford and Autograph) and also helping out on drums is my old mate from Angel, Barry Brandt.

So where did this album materialise from? Well t'was given to me by Kelv Hellrazer down at Shades, and despite his best intentions I've not had much joy out of this record. In fact, the more I play it the less interesting it becomes.

Basic garage band pretentions attack perennial American hook-laden hard rock. Some isolated powerchords perk matters up but for the most part it's a lonely stroll around all too familiar territory. Sometimes there's a sinister mood of enforced jollity – party rock to you – but on the whole it's solid rock strut much in the pre-production poor demo quality of (early) Y&T, April Wine and Rick Derringer. Best song is undoubtedly 'Nothing But Trouble' which cranks it up and ships it out just how you expect the whole album to sound. From here on, though, it's all downhill.

DEREK OLIVER

JETHRO TULL
'20 Years Of Jethro Tull'
(Chrysalis CHR 1653 TBOX 1)
KKKKK

TWENTY YEARS of quirky folk, blasting rock, prancing flautists, eccentric English good humour and manic musical invention from Jethro Tull; a five album box set from Chrysalis.

A logical equation in the weird and wacky world of Tull, a chance for them to mix up some classic tunes, rare recordings and live material into a sixty-odd song collection that will delight the battle-hardened, stick-finger-in-ear-and-go-fi-di-diddle Tull freak if not the passing punter.

Kicking off with a series of tunes recorded for the BBC radio shows 'Top Gear' and 'Saturday' Club' back in the heady days of 1968, and coming right up to 1988 recordings of the band playing to huge auditoriums, Tull's progress from darlings of the British underground scene to purveyors of safe, if occasionally a little cutting AOR is neatly charted.

The common thread through it all is of course Ian Anderson, whose talent not only as an instrumentalist, vocalist and entertainer, but as a writer of all the Tull material, both prolific and inventive, has rightly given him a place in rock 'n' roll history, and a twenty-year legacy of quality songs.

Music as good as 'Thick As A Brick' and 'Aqualung'; a whisper of flute, a strum on his trusty acoustic guitar for flavour and vocal lines laced with his laconic wit, before Martin Barre's guitar blasts in, from folk to rock in a single powerchord! Great stuff!

Elsewhere, the early rattlings of the BBC-recorded 'Song For Jeffrey' and 'Fatman' sound quaint but neat, while live recordings of recent material such as 'Farm On The Freeway' and the stunning 'Clasp' prove that in the stadium, Tull have few peers.

I'm sure that Tull's legions of fans will snap this collection up, laced as it is with plenty of rare recordings too numerous to list here, and if you're not into the band, you probably haven't even read this far. Worth five Ks from anyone's typewriter.

JON HOTTEN

GREET 'EM AND SMILE

Oxygen masks at the ready? Then off we go . . . head-first and full-tilt into the night with DAVID LEE ROTH. And what a night it is ladeez and gentlemen . . . don't blink or you'll miss something spectacular that has even a seasoned old trooper like MICK WALL scrabbling to put new batteries in his pacemaker

WE'RE MAYBE two-thirds of the way through the show, the stage-lights dim, Gregg Bissonette strikes up a lookin'-for-trouble cha-cha-chasshhh on the cymbals, and Diamond Dave saunters out from the wings under cover of a lone spotlight, sashays like Humphrey Bogart up to the mike, lights one, rolls his shoulders and pulls his trilby an inch further down his face, then looks the audience straight in the eye and holds it.

He's about to go into a rap. You can tell. Somewhere far off a sleazy saxophone begins to wail like a police siren.

"My name is Roth, I'm licensed to carry a microphone," he begins, the crowd already laughing. "I was in my office over on Main Street in Worcester, Massachusetts (*cue huge roars of approval . . .*) working kind of late one night when I got the call . . .

"She sounded like she needed help, so I told her to come on over. She said OK . . . Sometime later there's a knock on my door. I said, come in. She said OK . . .

"She walked in and blew me a kiss so hot I could feel the breeze go right through the buttons on my 501 jeans . . . She was wearing a dress so tight it looked like she'd been poured into it and somebody had forgotten to say when . . .

"She looked me over and said: 'Nice gun'. I said, nice *holster* . . .

"We got to talking and she told me she was having trouble with the law and wanted to know if I could *get her off* . . . I said, I don't know nothin' about the law, sweetheart, but I *know* I can get . . . you . . . off!

"She looked at me and said, 'Oh, Diamond Dave! You're just a GIGOLO!' . . . "

And BANG! the band womp into the song. The lights are up, the crowd are dancing and wiping the tears from their eyes at the same time. We've got a real *show* on our hands here! Songs, jokes, props and lights; the raps and the razzle-dazzle and the blessed rock 'n' roll . . . What *hasn't* this show got?

Seeing David Lee Roth perform live for the first time since he last stepped onto the stage with the rest of the Van Halen boys at Donington four years ago really brought home to me how mundane and street-average most rock bands are by comparison.

There's nothing humourless and tense about a David Lee Roth show; it's just straight up, high times excitement! Nothing ever stops moving – the music, the band, the lights, *him* least of all . . . Kid, you gotta be ready when this stuff comes at you, otherwise you'll miss something and get left behind!

IT BEGINS with a simple announcement, mostly obscured by the surge of noise from the 10,000-strong Worcester crowd, and by the time the words DAVID . . . LEE . . . *ROTH!!* are boomed from the speakers the band are suddenly already there and into 'The Bottom Line', Roth in full Diamond Dave regalia, the familiar look of complete and utter astonishment on his face as he throws one leg and then another high into the air, which makes him look as though he is *flying* across the stage . . .

With the crowd already eating it up, the band go almost without pause into 'Ain't Talkin' 'Bout Love', the old but bold Van Halen hit, pumping out the riff like they were shaking hands with an iron bar: Steve Vai, sleek and immaculately underdressed, patrolling the boundaries of the stage, trying to keep up with his guitar which seems to go where *it* pleases . . .

His opposite number, bassist Matt Bissonette, haunching it around like Billy The Kid in shades. And on risers deeper into the stage, keyboard wizard Brett Tuggle, knee pumping, grin in place, and drummer Gregg Bissonette, arms flailing like a drowning man, half out of his seat, wild like the wind.

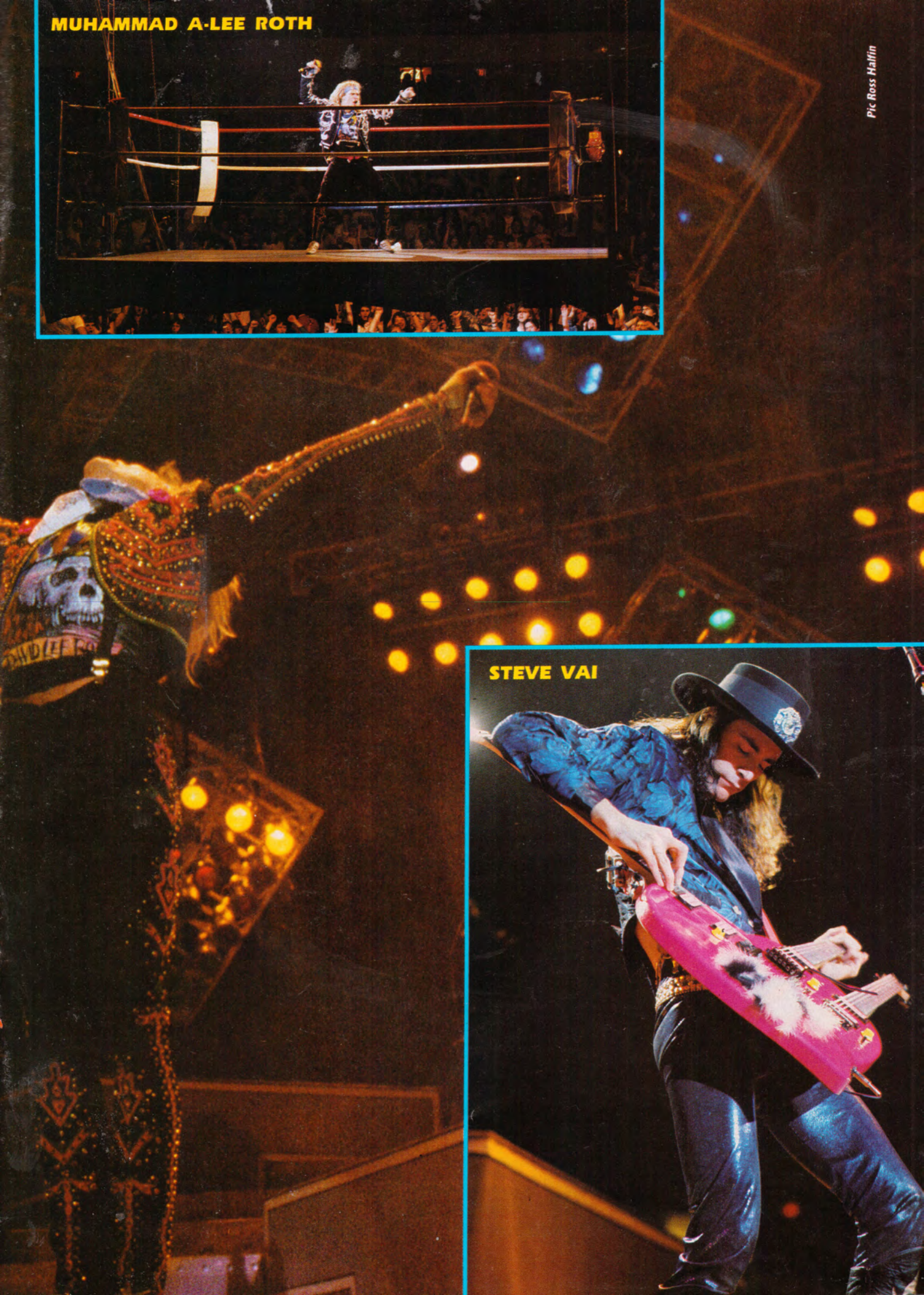
Standing atop half a dozen lighted steps leading to the drum riser, Roth suddenly cuts the number dead with a single wave of his arm, leans heavy into the mike, and breathes: "We ain't just talking 'bout lurrvvve here tonight . . . We're talking about going right up to the edge and gazing DOOWWWNNNN!"

The crowd whoop and cheer; girls scream and throw their panties at the stage; one throws a red rose which Roth picks up, sniffs, laughs, then tosses back into the stalls.

He launches into a rap about his early days living right here in Worcester, which he did for a couple of years as a child – "That's right, no shit! I f**king *know* this town, baby!" – and the crowd, for most of whom this is news indeed, go completely over the top, trying to climb the air with clawing fingers, eyes white, voices howling like hungry wolves . . .

The band break into 'Just Like Paradise', Roth starts flying into mad, acrobatic shapes again, the rhythm section kick-in and Vai strolls out into the spotlight cradling that baffling but impressive-looking triple-necked guitar thing – just like in the video, ma – and takes it for a spin around the jaw of the stage . . .

KONTINUEZ PAGE 26


MUHAMMAD A-LEE ROTH
STEVE VAI
Pic Ross Halfin

Pic Ross Halfin (insert from video Neil Zlozower)

GREET 'EM

FROM PAGE 24

AGAINST A backdrop of some vague cityscape outlined in silhouettes the lighting rig (which looked like a row of gigantic diamonds to me, hovering like a crown above the stage) begins throwing out yellow beams of light into the balconies that trim the stage, and Roth runs the band hard through 'Knucklebones', twirling the mikestand so fast it starts to flash like a hot strobe ("an old Kung Fu trick," he told me later).

A *très* butch little strut through the kitsch and beguiling old chestnut 'Easy Street' followed, played for laughs. It got them, and plenty of singing along, before Gregg Bissonette began pummelling out the raw Red Indian beat that signals the introduction to 'Hot For Teacher': Vai's spidery guitar lines perfectly matching the original Eddie Van Halen interpretation, but adding something around the edges that is all his own; Roth in his element as he wrestles with the footlights and springs like a cat from side to side of the stage.

'Stand Up', the new single, goes down like cold vanilla on a hot day, the Worcester kids and me cranked high enough to hang ourselves, Vai taking off into some Prince-style humping of his guitar, which he lays on its back, still screaming, still itching, across the top of one of the amps in a way only the little girls would properly understand.

Before the guitar solo has grown cold though, its echo returns to grow into 'Skyscraper', a veritable *tour-de-force*, Roth descending on a rope from high up in the lighting rigging down the sheer face of the stage in time to reach the mike for the first verse . . .

After that, it's straight into the hilarious 'Just A Gigolo' routine.

'CRAZY FROM The Heat' is next up and proves to be an unexpected highlight when, halfway through the guitar break, the band suddenly cut out and the lights zero in on the lip of the stage where Diamond Dave is poised behind seven steel drums, whistle in mouth, sticks in hand, ready to blow up a storm of marimba-marambalet's-go-yamma-yamma!

Eventually, the entire band are at it on the steels, rattling it out like veterans; synchronised, cool, coaxing the house to the tips of its toes . . .

"Stevie, can you spell Massaf**kin'-chusetts for me?" croons Diamond Dave when the band are back in position behind their instruments. Stevie spells MASSAF**KIN'CHUSETTS for Dave with his guitar and the crowd goes right with him . . . The bass starts thumping and the drums start to swagger, and 'Yankee Rose' comes rolling like a wagon-train from the valley of stage.

The number dovetails into an extended guitar break while Roth vanishes from the stage, only to reappear five minutes later at the mixing desk, which is positioned on a five-foot riser in the centre of the arena.

Back on stage, Vai cuts into a camp and over the top arrangement of 'The Star Spangled Banner', while Roth begins to climb a rope ladder like Weird Jack right up the giant's beanstalk, pausing every 20 feet or so to swing by one hand and wave, like an outer space ham, to the audience below, which can barely control itself.

About 100 feet up he disappears from view once again onto a platform seemingly the size of a matchbox. The band strike like queer lightning into 'Panama' and the platform begins to descend from the sky. As it floats down into view I see it's actually a *boxing ring* Roth is riding: ropes, corners, the US flag hanging from one end.

The crowd are beyond wild by this time and Dave gives it the full Muhammad A-Lee Roth treatment, pausing the number at one point just to receive the adulation of the adoring crowd, arms outstretched just like the real prize fighters do . . .

AND SO BEGAN the finalé. In time for 'California Girls', Roth climbs out of the 'ring onto a giant surfboard, smoke billowing from its tail, also suspended by wires from above the mixing desk, gliding down to the stage above the heads of the crowd. He's the futuristic lounge-lizard with the 'Blade Runner' smile, still singing, still kicking his legs, the Crazy Man who knows something . . .

The first encore is 'You Really Got Me', which Vai practically reinvents in places, knocking new life into the old standard in a way that would have Ray Davies reaching for the cyanide capsules.

And then to finish, what else of course but 'Jump'.

Preceded by a synthesised excerpt from the theme tune to '2001', the soft keyboard intro to 'Jump' is still the one that exerts the most feeling in the crowd here tonight. But Roth knows that, which is why he sensibly saves it for last.

Anything after that would be impossible, even now. In that knowledge, Roth and the band squeeze it for every drop it's worth, the way only real pros know how. Breathtaking.

She was right, you know . . . Diamond Dave, you *are* a gigolo!

NUCLEAR ASSAULT

SURVIVE

NEW ALBUM OUT NOW

Also Available On C.D. & Cassette

Under One Flag

FLAG 21

DEATHVINE

UNDERGROUND METAL NEWZ BY DON KAYE

■ AS, WE reported last week, Brazilian quartet **Sepultura** have signed a long-term, world-wide contract with Roadrunner Records, with distribution in the United States through MCA (see Mayhem).

It's the band's growing and dedicated underground following that convinced Roadrunner to ink the deal, and to make communication problems a bit easier they've enlisted a Stateside representative/manager for the band.

■ ANOTHER FAVOURITE here at the 'Vine, Swiss trio **Coroner**, are currently recording their new LP for Noise International, titled **'Punishment For Decadence'**, with **Dan Johnson** at the production helm. All eight songs will be connected with the title theme, and the album will feature a fold-out cover with photo and lyrics. According to the band's management, Coroner (**Ron Royce**, bass/vocals; **Tommy Baron**, guitars; and **Marquis Marky**, drums) will "explore new grounds for a Metal band, without leaving their roots."

The LP will be out in August 1988, and a 12" will precede it featuring a new track, **'The New Breed'**, a cover of **'Purple Haze'**, and one more track.

The address for all band and fan info and merchandise is: **New Requiem Management, c/o Andy Siegrist, PO Box 39, CH-5600 Lenzburg AG, Switzerland.**

■ MEANWHILE, CORONER's good friends **Celtic Frost** are at the centre of rumour again. **Tom G Warrior** has penned ten new tunes for the group's next album, now tentatively titled **'A Cold Lake'**, and the music is supposedly "**Poison** meets **'Morbid Tales'**" according to underground sources. And reports indicate that the band may be undergoing some drastic personnel changes . . . there's always something interesting happening with da Frosties (© **Xavier Russell**) . . .

■ I'VE GOT THE latest mutant Crossover combination for ya, and you're not gonna believe it – Thrash Metal meets rockabilly! 'Has Kaye lost his mind?' you cry. Maybe, but darned if **Agony Column** aren't exactly what they describe themselves as . . . 'The Hellbilly Death Metal Onslaught!'

The band got together in July 1985 and have built up a loyal following in their home town of Austin, Texas. Although their original sound leaned more towards hard-edged rockabilly, it was lead guitarist **Stewart Laurence** and his love of bands like **Metallica**, **Anthrax** and **King Diamond** that has brought Agony Column into another realm entirely.

All I've heard so far is a rather rough demo tape featuring nine or ten tracks, but what I heard was very impressive, full of meaty chunks of steaming guitar, alcohol-drenched vocals and a variety of offbeat rhythms.

They don't look like your usual Death Metal aggregate either, a little more Gothic as I see it, but the music kicks ass. The band have just inked with Passport/PVC Records (home of **Powertrip**), and are recording their debut LP.

SEPULTURA: inked a long-term world-wide deal

■ COUPLA DEATHVINES ago we ran a special on Italian Metal, but the only band who really survived that with a hearty recommendation was Frost-like Thrashers **Deathrage**. Well, these boys have just issued their debut LP, **'Self Conscious, Self Limiting'**, and we should be getting a listen and readying a report for the next column.

■ IF YOU lop 'rage' off the end of Deathrage, whaddya get? **Death**, of course! The Florida gore-Metal monsters have just completed work on their second Combat album, entitled **'Leprosy'**, and the full track listing is: 'Leprosy', **'Forgotten Past'**, **'Left To Die'**, **'Primitive Ways'**, **'Pull The Plug'**, **'Choke On It'**, **'Open Casket'** and **'Born Dead'**.

The album was produced by Dan Johnson at Morrisound Studios and is slated for an early July release, with the possibility of a gatefold cover included.

Death's labelmates **Dark Angel** are finally in the studio recording as we write this. The album, as reported in *K!* 177, is titled **'Leave Scars'** and in addition to the tracks listed in that issue, we understand that **'Worms'** is another new title appearing on the LP.

■ BAY AREA news, of which there's always some, suggests that **Hellbound** have broken up. The band issued several interesting demos and rehearsals, but never caught on with a label like many of their Bay peers.

I guess there's a new life for every death, though, since Bay Thrashers **Black Dethe** have reformed and recorded a new demo, and we hear rumours that the excellent **Ulysses Siren** are giving it another go. Whatever happened to **Damnakleez**?

■ MONTREAL 'BANGERS **Soothsayer**, who have featured in this space before, have signed a contract with New Renaissance Records. They expect to have an album out in late Autumn, and tracks scheduled to appear are: **'Narrow Minded'**, **'Changes'**, **'Free Violence'**, **'Buzz Fly'**, **'The Game I'** and, natch, **'The Game II'**.

■ GOT SOME questions from readers that we'd like to answer, and the first one comes from **Scott Bissett** of Lanarkshire, Scotland. He wants to know what **Heathen** are up to these days.

Well, the band recently finished a US tour with **Zoetrope** and are getting ready to return to the studio to record their second LP, tentatively titled **'Opiate Of The Masses'**. If it features songs like **'Killing Once Again'**, which we heard at their NY performance, it should be a killer album!

By the way, Scott is starting a fanzine called ***Raging Pumpkin***. Send us a copy, Scott, and we'll be able to give you a write-up.

The next question comes from **Scott Cranford** of Cardiff, California, who wants to know what Las Vegas act **Pestilence** are currently doing, since he ordered their demo and became a big fan. Last I heard, Scott, the band were seriously considering a move to San Francisco, where they will record their next demo. They are already writing new material, which is said to be "a departure from and more original than" the demo material.

CORONER: being punished for their decadence

■ THAT'S THE news this week, and it leaves us less space than usual for demo reviews, but let's give it a go. First in the deck is a three-song tape from North Carolina's **Confessor**, who have taken the Doom Metal path and ended up with a fairly well-produced, heavy tape that's very reminiscent of **Trouble**. The sound is clear, although a little thin, so the songs don't have that crushing Doom feel to them, but the riffs are certainly there and the vocals are pretty strong too.

For info, write to: Confessor, **c/o Scott Jeffrys, Rt 2, Box 440, Knightdale, North Carolina 27545, USA.**

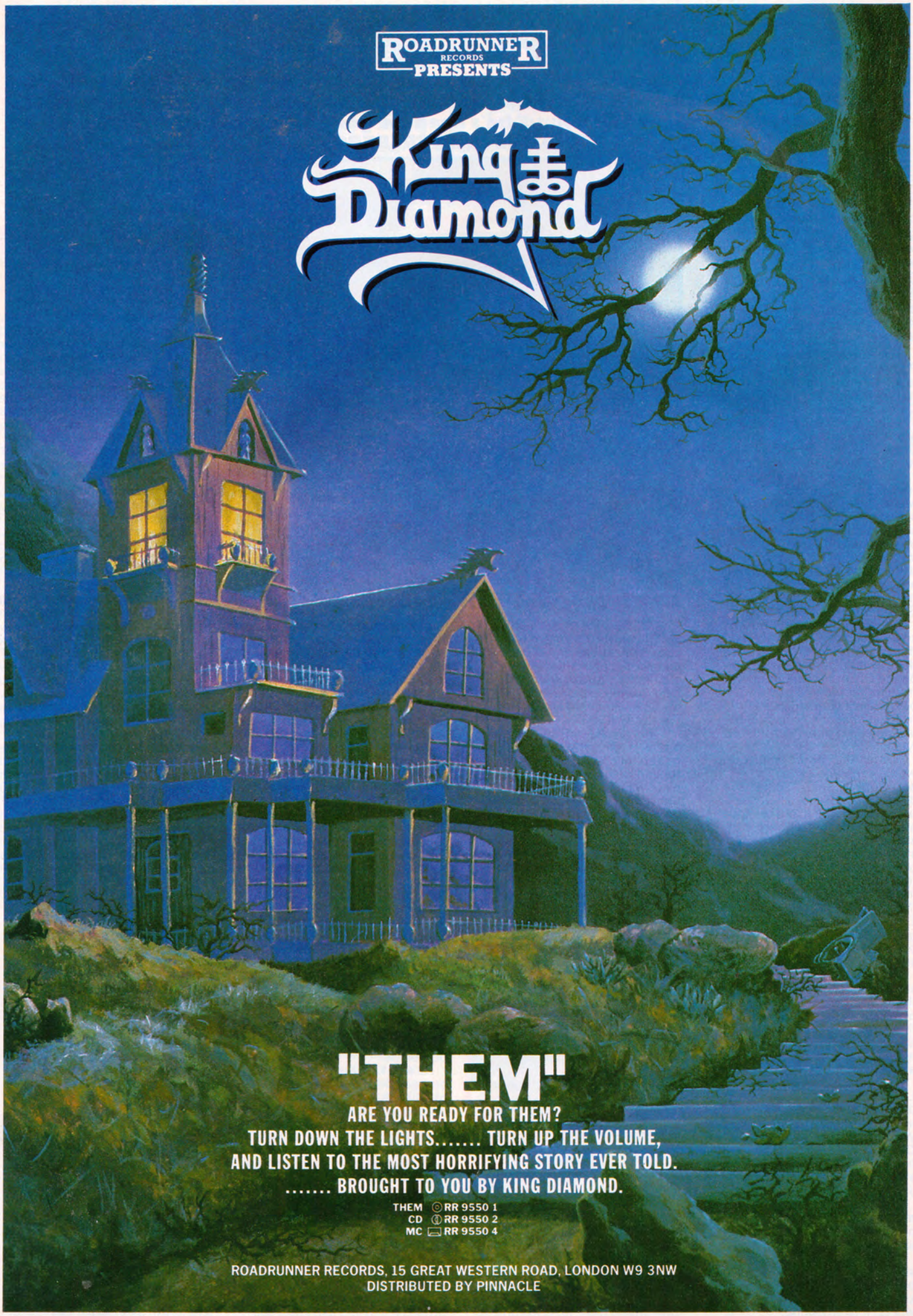
■ OUR FAVOURITE demo this week is from a band I've never heard of before, oddly named the **Coup De Grace**. This quartet hail from the Twin Cities area (Minneapolis/St Paul), and are simply one of the best Metal products I've heard out of that musical hotbed. Their four-song **'Bombs Away'** demo is recorded on 24 tracks, so the sound is quite good, and the band deliver a frantic, highly technical and enthusiastic brand of Thrash.

The guitars are there, loud and abrasive, and **Jim Mecherle** delivers some raw, yet ballsy and melodic vocals to add a touch of accessibility.

Highly recommended! For info, write to: The Coup De Grace, c/o Jim Mercherle, **46 Center Road, Circle Pines, MN 55014, USA.**

■ SHOULD MENTION one British tape this week as well, and the one I like is from **Debauchery**, a four-piece who have been around in one form or another since 1986 and have just sent a two-song tape. The sound is okay, and the band remind me of a more musical **Venom**, with suitably raw vocals and guitars but a decent knack for songwriting. I'd like to hear more. For info: Debauchery, **33 Telford St, Gateshead, Tyne and Wear, NE8 4TT England.**

■ 'Til next time, send tapes/photos/letters/vinyl to: Deathvine, c/o **Don Kaye, 261-D Signs Road, Staten Island, NY 10314 USA.**


ROADRUNNER RECORDS PRESENTS
King Diamond
"THEM"
ARE YOU READY FOR THEM?
TURN DOWN THE LIGHTS..... TURN UP THE VOLUME,
AND LISTEN TO THE MOST HORRIFYING STORY EVER TOLD.
..... BROUGHT TO YOU BY KING DIAMOND.
THEM RR 9550 1
CD RR 9550 2
MC RR 9550 4
ROADRUNNER RECORDS, 15 GREAT WESTERN ROAD, LONDON W9 3NW
DISTRIBUTED BY PINNACLE

SPEEDY RON-ZALEZ

Seminal '70s Metal albums, jazz-rock fusion, Speed Metal production . . . you name it, guitar master RONNIE MONTROSE has done it. Now, with the virtuoso instrumental package 'The Speed Of Sound' he's been an' gone an' dunnit *again* says

ELIANNE HALBERSBERG

CALL HIM, affectionately, The Springboard To The Stars. In the 14 years that Ronnie Montrose has been a part of music in general, he has introduced a variety of talents. It started with Sammy Hagar and Denny Carmassi. Then Alan Fitzgerald, Davey Pattison, and now, drummer James Kottak, a veteran of 1987's 'Mean' LP.

"Welcome to Ronnie's Launch Pad Service," the guitar master laughs. "James called to tell me he was auditioning for Kingdom Come. And Johnny Edwards ('Mean' vocalist and Kottak's pre-Montrose associate in Buster Brown) is currently auditioning for John Sykes."

Contributing to the industry roster is one of Ronnie Montrose's many skills. Add session work, production, composition, performance, guitar innovation and superior interviews. Reunited long-distance for another question-and-answer session, the topic is his latest album, 'The Speed Of Sound' (reviewed ish 189).

Inevitably, much ground will be covered, but the starting point is this amazing vinyl: its inspiration, development, and future. 'The Speed Of Sound' stands apart from guitar records past and present in its brilliance and musical imagery. From first to last note, it is pure instrumental lyricism.

"I intended to make music that would carry you away," Montrose begins. "I could have done a 'w*nk' record, but the only people who listen to those are guitar players who want to see who w*nks better! I'm a strong melody and theme-oriented person. The purpose of this album was to do something like that and it worked. After 'Mean', Bill Hine, the president of Enigma Records, said, 'Do a guitar album.' This was before Joe Satriani's skyrocketing success.

"He knows I'm interested in soundtracks and I had no album that could serve as a calling card of my guitar texturing to show film directors. This was in Summer, 1987. I started writing music in September at home with a drum machine and sequencer.

"I sent the tapes to Glenn Letsch (bass) and Johnny Bee (Badanjek – drums). I had them learn the structures beforehand. We rehearsed at the end of October and in early November began recording. We finished the album the first or second of January (1988)."

While Letsch was retained from the previous disc, Johnny Bee is no stranger either. "He's a legend," Montrose enthuses.

"Originally, I didn't want synthesisers on the record, but I brought in Pat Feehan, whom I know locally, for two songs and it works; it's refreshing."

RONNIE MONTROSE adopts that cool 'I can do anything' pose

ASSUMING ALL creative control, he agrees to structural differences in planning and writing an instrumental album. He's no stranger to the field, having explored the genre on 'Open Fire' (1978) and 'Territory' (1986).

"This record is different," he notes. "I reached a point where I had so much ability to create tones and themes that to not get it out was frustrating. Bill's prompting got me to focus and do it. The songs in rough form were written six months earlier in chord structure. I had 100 pieces on tape to pick and choose from, but it helped not to preconceive the solos and themes until I was in the studio. That kept it fresh.

"Many hours into the night were spent alone in the studio. I engineered it myself with foot controls on a 24-track machine and everything at finger's or foot's reach, like a portastudio. The layering on 'Telstar' and 'Mach 1' . . . there are 15 guitars playing at once. I had to make chord stacks one note at a time, double it, mix it down. It was trial and error, very tedious, but I loved it!"

"I finished the basic tracks and was ready to do solos. On Thanksgiving, I was watching football on television while cutting the turkey and got a sharp knife through the big knuckle of my left index finger.

A BIT OF history, during which the writer promises to be brief. In the two years preceding 'Mean', Montrose contemplated a group-oriented rock 'n' roll project. He wrote songs, assembled musicians, and set out upon committing the material to vinyl. Enigma signed him to a one-album deal: no pressure, no touring demands, no outside input. The unexpected surprise was that 'Game Of Love' boomed out of the box, becoming the most added single in Enigma's history.

"The response to 'Mean' was real good," he confirms, "considering the fact that I financed it myself. Enigma were real happy with it. They did a good job with what they had to work with, and I'm not easy to push! 50 stations are playing me and I won't tour! But as soon as Bill saw this, he immediately signed me for two records."

It would have been commercially predictable to chase success with an identical twin. Such would be most people's approach, but Ronnie Montrose, as he readily admits, is "not most people. I wasn't going to do 'Mean II'. That album was all the songs I had written. I wanted to get them out and not tour. I wanted to document the songs and get them on vinyl as a proposition that would pay for itself. It got good reviews, and some not so good, which didn't bother me."

He also kept his fingers plunged deeply in a lot of rock 'n' roll pies. A few years back, he produced a demo for City Kid, and brought them a song titled 'Little Suzi's On The Up'. That band, as we all know, became Tesla and 'Mean's 'Don't Damage The Rock' was originally written for them.

From there, he moved into Speed Metal, producing Heathen, then Wrath.

"I'm doing a lot of demos for people out here (California)," he states. "I could keep busy 50 weeks of the year doing that, but it's too tedious, so I pick my projects, and you can't ever tell who'll get signed. I went to Detroit to cut songs with Johnny Bee.

"He's a great singer/songwriter and it looks to work out real well. I did a fusion demo with a singer/songwriter/bassist/guitarist, Dominique Buscemi, whose group is Trial By Fire. Great music. I helped a friend's group in Sacramento, and did a demo for Mark Benia, a great guitar player who designed some of my covers.

"I've had offers from other Speed Metal groups and yes, there is a risk of being tagged a Speed Metal producer. Heathen, I liked. Doug Pearcy is a force to be reckoned with as a guitarist. That type of music will all be compared to Metallica, the original masters of the genre, and Megadeth. It's either hard, brittle, and dry, or bombastic.

"Wrath, I liked the people. They were receptive, fun, great to work with and appreciative of my input. But it would have to be an exceptional Speed Metal band for me to produce another."

SOUNDTRACK projects remain a primary interest: "If I find the right one. It's Catch 22, to find and get what I want."

While we've established what Montrose *will* do, there is also ground for what he adamantly refuses. "I *won't* do 'Dirty Dancing'," he announces. (Sigh of relief from writer!) "But I would do, for example, a real edgy science-fiction film. I was up to do 'Robocop' – 'M For Machine' on 'Mean' was written specifically for that.

As much good news as there has been thus far, the best was certainly saved for last: the Montrose sonic boom world tour. Come July, he is on the road with jazz virtuoso Allan Holdsworth.

Montrose's own band will include bass, drums and two additional guitarists, making his stage show "A three-guitar triple threat." And one that should have past, present, future, and "air" guitarists pushing and shoving for tickets. (Try picturing those intense audiences!)

"I'm hand-picking my musicians," he says. "There is so much talent around this area to choose from. It's been a while since there was a three-guitar band together."

This is his first real tour since criss-crossing Europe with Gamma. One can only imagine what this venture promises, the calibre of musicians involved, and how difficult it will be to reproduce 'The Speed Of Sound''s complexity.

"A piece of cake," he assures. "It's an easy gig for a competent player because the parts are written. Just play properly and have the right personality. No rock band I've had has done this. Duos and symphonies are exciting, but a well-constructed, eloquent, three-guitar wall of sound will be a challenge!"

KILLERWATT

JERRY UWINS gets to grips with Fender's new amps

FENDER 'THE TWIN' and DUAL SHOWMAN amps

BELIEVE IT or not, Fender's legendary Twin Reverb combo first hit the streets way back in '54. By contrast with the original which – for a valve amp – was a predominately clean sounding sort of beast, Fender's new 'Twin' can deliver plenty of filth. At the same time it's a pretty sophisticated package, which it should be since you'll need around £800 to cover the asking price.

Delivering a trouser-splitting 100W through its twin 12" speakers, the Twin has two channels that can be used in any of three ways; independently plugging into either clean Channel 1 or dirtbuster Channel 2; switching between them using the footswitch supplied; or running both at once in what Fender call parallel operation.

The great thing about this is that you can set up the required nastiness on Channel Two, and wind in some clean channel to keep your sound well defined. The only disappointment is that when plugged into parallel you can't opt to channel switch without changing inputs or using a routing box in line from your guitar.

Channel One keeps things simple – volume, treble with 'pull boost', mid with 'pull cut' for those country types, and bass. Channel Two has more knobs. There's the gain and volume relationship for setting up your distortions, three-band tone controls all with 'pull boosts', and an active 'presence' control with, this time, a 'pull notch' facility.

REVERB REVISITED

FENDER's 'THE TWIN': delivering a trouser zplitting 100W

The more than generous reverb, which you're unlikely ever to need to wind beyond three or four, is footswitchable and can be assigned to either channel or both at once. And a gander round the back reveals everything else you're gonna want – outputs (with variable impedance selector) for extension speakers, a three-level FX loop, and output bias/balance adjusters.

Next to the Twin's standby switch is one marked 'studio', which claims to reduce the maximum output to 25W. It doesn't make a helluva lot of difference though – things remain pretty blistering – and it's only at higher volumes that you get much more punch from switching to full power. More headroom really, so the clean channel stays cleaner and the overdrives sound fuller, more expansive.

With the tone controls on either channel offering tons of scope, it's an easy task setting up decent sounds. Good overdrives can be had at low volumes, and with the wick well cranked up you'll discover why so many players just won't be parted from valve amps.

The Dual Showman, usually depicted as a stack, can be bought as just the amp top plus one or two Fender 'Wedge' four-twelve cabs. Again we're definitely not talking cheap: £600-odd for the amp and £400 or thereabouts for each of the cabs.

The Dual top, built for abuse with ply cabinet sides getting on for an inch-and-a-half thick, is essentially the same as the Twin. But instead of reverb, it provides a three-position (Lo, Med, Hi) damping circuit.

Although the brochure describes 'Lo' as giving a big, fat sound I'd call it big and open, all guns blazing. By contrast, 'Hi' puts the lid on it, not volume-wise but tightening things up rather like compression. 'Med' is . . . well, sort of in between!

Not surprisingly, the same range and character of sounds are on tap from the Dual but run with the Wedge four-twelves, which have V-shaped baffles to throw the sound across a wider area, everything comes across that much larger than life. As standard, the Wedges are fitted with Eminence drivers which do the job OK. But they're also available carrying Celestion G12s, and I suspect these deluxe versions will have the edge.

So, a pair of amps not for the faint-walleted. But a worthy evolution for a company that's got more pedigree than you could wave a stick at, and proving that Fender's firmly made the move from Cleansville to Dirt City. Oh, I nearly forgot; the Twin's a heavy sod for a combo, so if you buy one, find a mate to lug it about!

More info from: *Arbiter Musical Instruments, Unit 8, Eldonwall Trading Estate, Priestly Way, London NW2 7BA. Tel: 01-208 0022.*

BASS WEEKEND A GREAT SUCCESS

■ AT THE City of London Polytechnic over the weekend of May 28-29, around 150 bass players of all abilities (including beginners) attended the second Bass Weekend sponsored by Wapping retailer, The Bass Centre.

Last held at Nomis Studios two years ago, this year's weekend was once again a marvellous opportunity for the 'students' – each of whom had paid £95 to enrol – to learn from and listen to the skills of a truly heavyweight round-up of pro bassists. And it wasn't all slapping either.

Alongside the added attractions of solo and concert performances, and product exhibitions from manufacturers like Yamaha, Peavey, Trace Elliot and TC Electronics, part of each day was devoted to tutorial groups. Lectures here included session player Robbie Burns discussing studio processor programming; and Bass Institute head, Tony Muschamp, covering harmony and theory. Also on hand were two blinding players, Joe Hubbard and Lee Rittenour's Tim Landers, to teach about using external effects and general techniques. Tim had travelled 6000 miles from LA to help out!

Amongst the many celebs playing on the Sunday were Jack Bruce and John Entwistle. There was also a rare opportunity to hear the exceptional talents of London's number one session call, Paul Westwood, who has probably more recording, TV and film-score credits than you've had hot dinners.

Whether there'll be another two-year gap before the next Bass Weekend remains to be seen. But one thing's for sure; it's an event presently unique in the UK, made possible largely by the sheer enthusiasm of the organisers and participants for their instrument, and one not to be missed – room permitting – next time around.

Keep in touch with: *The Bass Centre, 131 Wapping High St., London E1 9NQ. Tel: 01-256 1567.*

TIM LANDERS puts a PEAVEY five-string bass through its paces

SHRAPNEL

For FREE inclusion write to: Jon Hotten, Kerrang!, Greater London House, Hampstead Road, London NW1 7QZ. Deadline for publication is at least two weeks prior to cover date. Whenever possible, include a black and white photo with your record release/tour date info.

■ ***HARD KNOX*** *have a new mailing address at* ***1701 Broadway, Apt. 10, Knoxville, Tenn. 37917 USA****. their new demo is available from there, priced $6 (in US), $7.50 (overseas). T-shirts priced $8 are also available (indicate size).*

■ ***DEATHCORE*** *FROM West Germany have a demo* ***'Revenge Of The Unborn'*** *available, priced £2 plus an SAE from* ***Savage Grace Tapes, Dave Bennett, 68 West Royd, Wilsden, Bradford, West Yorks, BD15 0HU.***

WORCESTER ROCKERS ***Wyche*** *play Birmingham Edwards No 8 July 3, Worcester Hoppers 5, Birmingham Mosely Centre 16.*

SPOILT BRATT *play Sheffield Library Theatre June 18.*

PLAY LEAD GUITAR

Your own teacher in your own home. Postal teaching course recorded on cassettes specially created to teach **ROCK** and **MODERN LEAD** guitar styles. This course will save you years of struggling on your own with books. All the solos, modern lead runs, licks and riffs, are played for you on cassettes to practice along with. This is actually better than going to a teacher, as it enables you to have each lesson as many times as you wish. You may also write to me at any time for free help and advice if the need arises.

Courses are:

LEAD GUITAR ☐
RYHYTHM GUITAR ☐
BASS GUITAR ☐
by Jack Wilcock

DRUMS ☐
by John Kirk

For free details tick the course you are interested in, fill in the coupon and post now to:

Jack Wilcock Teaching Tapes,
121 Maiden Way Road,
Paignton,
Devon TQ3 2PZ.

Name

Address

■ WEST SUSSEX band **Moonstone** require a guitarist and vocalist in the **Mars/Neil** vein to complete line-up of a **Crüe/Poison**-type band. Interested parties should call **Lee** on **(0293) 549749** or **Martin** on **(0293) 514767**.

■ **MIDNIGHT** FROM Bradford have a four-track demo entitled **'Demolition'** now available, priced £2.25 inc. p&p. The tracks are **'It's All In The Mind'**, **'Kiss Me One More Time'**, **'Here And Now'** and **'Dying Swan'**. It's available from **Dave James**, 19 Manor Terrace, Eccleshill, Bradford, West Yorkshire, BD2 3DA.

■ ***HARD*** FANZINE No. 5 is now available. Features include **Uncle Sam, Weo Goran, Artisan, Suicide Stars, Slutt, No Shame** etc. It's priced 50p plus an A5 sized SAE, from **Nicola Bettison, 26 Fackley Road, Stanton Hill, Sutton-In-Ashfield, Notts. NG17 3HG**. Bands (especially Thrash and Hardcore) wishing to be featured should send info-demo/biog to the above address.

■ GUITARIST **MICK TUCKER** is still very much involved in the music business, currently setting up a six-track studio, giving guitar lessons and investigating the possibility of recording a solo LP. He may link up with a singer for this project, and interested parties should contact him on (01) 751 4868.

■ ***SCREAM*** GLAM/Trash fanzine requires demos from bands wishing to appear in the first issue. It also needs contributers from Los Angeles and London. Contact **Eddie Vincent, 8 Ferntree Drive, St Mellons, Cardiff, South Wales, CF3 0AA**.

■ EX-**COLD Sweat** members **Neal Boatman** and **Paul Hackett** are forming a new band, and seek a guitarist, keyboard player, bassist and singer. Interested parties should call Neal on **(0795) 534101**.

SLOWBURNER, BIRMINGHAM-based blues rockers, have lined up two dates to promote their **'Smoking On The Edge'** cassette. They play Worcester Hoppers June 21, Aston University 22.

CHARLIE MOUSE play Oxford Dolly June 19.

DEBUTANTE PLAY Edinburgh Venue June 19.

EDINBURGH VENUE hosts the following: **Lothian** June 26, **La Paz** July 3, **Arizona** 10, **Medusa Touch/ Ca'va** 17, **Sidewinder** 24.

DISCOVERY PLAY Walthamstow Royal Standard June 17. Their three-song demo **'Mission Accomplished'** is available priced £2 (+50p P&P) from **21 Heighton Road, Denton, Newhaven , East Sussex, BN9 0RB**.

SWEET FA return and play Oxford Dolly June 26.

FLEETWOOD MAC drummer **Mick Fleetwood** makes his first ever European personal appearance at London Archway's Talking Drums shop on June 18. It starts at 2.00pm and admission is £2.

NORTH LONDON band **Cry In The Dark** play Herne Hill Half Moon June 17, Camden Castlehaven Community Festival 18.

US HARDCORD band **Toxic Reasons** and West Germans **KGB** play Newcastle Riverside June 23, Peterborough FC 24, Birmingham Moseley Dance Centre 25, London New Cross Harp Club 26.

HEAVY ROCKERS **Caiaphas** play East Ham Ruskin Arms July 7, Southampton Waterloo 23, Eastleigh Unity Club 29, Southampton Joiners Arms August 15.

Their demo is now available, priced £1.50 from **FE Johnson, 73 Radstock Road, Southampton, Hants.**

ARIZONA, PLAY Edinburgh Venue July 10. the line-up is **Ross Brown** (vocals), **William Dunsmore** and **Rab Gordon** (guitars), **Ewan Kennedy** (bass) and **Mike Marshall** (drums).

KING'S RAMSOM have rescheduled their Ardrossan Eglington Arms gig for June 18, and support the **Penetrations** at Irvine Reflections June 25, Cunnock Tupp Inn July 2 and Newmilns Covenanters August 5.

BANDS WISHING to play at a Thrash festival at Bradford Queens Hall July 16 should contact **Andy Farrow, Chearside Chambers, Bradford, West Yorks**, or call **(0274) 306361**.

BIARRITZ PLAY Blythe Boathouse June 29 and August 17, Newcastle Briken Doll July 29. They have a three-track demo available priced £2 from **2 Elstree Gardens, Sandringham Park, Blythe, Northumberland NE24 3RW**. Cheques and POs should be payable to **R. Thompson**.

NORTH WALES band **Power Point** play Deeside Wepre Park June 19, Wrexham Kings Arms August 4.

THE STATE Renegades play St Austell General Wolfe June 24. They'll be releasing a four-track demo soon.

BUCKLEY TIVOLI hosts the following gigs: **Quireboys** June 16, **Fat Larry's Band** 23, **Tokyo** 30, **You Slosh** July 7.

BIRKENHEAD STAIRWAYS hosts the following shows: **Jody Turner** June 18, **Quireboys** 25, **Tokyo** July 2, **You Slosh** 9.

SECRETS PLAY Neath Duke Of Wellington June 23, Swansea Q&R Club 24. They then record a demo for July release.

A PRYLE of Aces play Braintree Flacks July 2, Basildon Roundacre 8, Mildenhall Speedway Stadium 9, East Ham Ruskin Arms 14, Southend Reids 15, Sundbury Ship And Star 21, Colchester Arts Centre October 1.

EVESHAM ROXANNES hosts an alternative disco on June 16.

DOING A GIG? GOING ON TOUR? ADVERTISE IN KERRANG!

AND YOU WILL REACH *359,000* THAT'S OVER A THIRD OF A MILLION ROCK FANS EVERY ISSUE!!*

Call ***MARISA*** *now on 01 387 6611 Ext 314 and make sure they all know about it!*

*Source NRS Apr-Sept 87

A 3CM × 1 COL BOX LIKE THIS COSTS JUST £24.00 Inc VAT

ZERO OPTION, a band from mid-Glamorgan, play Beechgrove Social Club July 19 (charity gig), Bargoed The Hanbury 27, Ebbw Vale BSC's July 8, Cwm Victoria Arms 17.

NOTTINGHAM-BASED **Metal Messiah** play Bradford Queens Hall June 14 (supporting **Virus** and **Lawnmower Deth**), and appear at the Monster Mosh festival in Birmingham on June 18.

GLADIATOR PLAY Leicester Sector 5 June 21, Dudley JB's 30. Their demo is available priced £1.50 from **Phil Fox, 159 High Street, Quarry Bank, Dudley, West Midlands**. Their newsletter is also available, priced 10p.

THE **HELLBASTARD** and **Deviated Instinct** gig at Retford Porterhouse June 15 has been cancelled due to circumstances beyond the organisers' control. They apologise for the inconvenience.

RED JASPER from Bristol have lined up the following gigs: Hammersmith Clarendon June 14, Stockwell Plough 16, Bath Ring Of Bells 17, Telford Barrons Festival 25, Kennington Cricketers 26, Bath Rock Cafe 30, Oxford Jericho Tavern July 1, Fulham Kings Head 13, Stockwell Plough 14, Melksham The George 15, Taunton Chambers 21, Southampton Angel 23, Southampton Joiners 28, Portsmouth Salutation 29.

GOATS DON'T Shave play Dudley Wheatsheaf June 16, London Sir George Robey 24, Redditch Moathouse 30, Exeter The Vines July 27, Exeter Beer Engine 28, Plymouth Breakwater 29, Cardiff Chapter Arts Centre 30, Bristol Fleece And Firkin 31.

SEVENTH SON play Nottingham Mardi Gras June 18 (with **DRN**), Barnsley Toby Jug 24.

HAIRY CANARY, currently 'on a mission to freakout', play Nottingham Rock City June 22. They have a tape available priced £2 (inc P&P) and T-shirts (s/m/l) priced £4, from **D Slater, 8 Wetherlam Close, The Meadows, Nottingham, NG2 1LG**.

THE **SCREAMING Ameebas** play Cheltenham the Pits June 22, Cheltenham Old Swan July 13, Gloucester Matt n' Hops September 1.

MARINO
OFFICIAL BOOTLEG
CHECK SPECIAL NOTICES!

WOLFSBANE
CRY
SPOILT BRATZ
BRADFORD UNIVERSITY
FRIDAY, JUNE 24

TATTOOED LOVE BOYS
LIVE AT HUBBINS ROCK CLUB
TUES 21ST JUNE
ROCK 'N' ROLL ALL NITE!

ABERDEEN ROCK PROUDLY PRESENTS . .
QUIREBOYS
ABERDEEN VENUE THURSDAY 23rd JUNE
CRAZYHEAD
EDINBURGH VENUE FRIDAY 1st JULY
ABERDEEN VENUE SATURDAY 2ND JULY
TICKETS FROM VIRGIN, RIPPING, & 1-UP. 0224 641931

QUIREBOYS
NEW SINGLE
MAYFAIR
SUR(12)043
OUT NOW

TUE 14	DERBY ROCKHOUSE
WED 15	LEEDS DUCHESS OF YORK
THU 16	BUCKLEY TIVOLI
SAT 18	LONDON ASTORIA
WED 22	MANCHESTER INTERNATIONAL
THU 23	ABERDEEN VENUE
FRI 24	AYRE PAVILLION
SAT 25	LIVERPOOL
SUN 26	BURNLEY CAT WHISKERS

SURVIVAL RECORDS

QUIREBOYS WOLFSBANE
LAST OF THE TEENAGE IDOLS
SATURDAY 18th JUNE
ASTORIA ≡ 157 CHARING CROSS RD
£5adv - £6drs. Doors 7.30pm
ASTORIA 434-0403 / STARGREEN 734 3982 / PREMIER 240 0771
LTB 439 3371 / TICKETMASTER 379 4444 / RHYTHM 267 0123 / ROUGH TRADE 229 8541 / KEITH PROWSE 741 8989

Darren Russell presents
MONSTER MOSH
Lawnmower Deth
Toranaga
Slammer
War Dance
DT Warriors
Metal Messiah
Infernal Death
Mortis Reign
At **Birmingham Moseley Road Dance Centre**
Sat June 18th
2.30-11.30...£5
Ring 021 550 8601

The Royal Standard
1 Blackhorse Lane, Walthamstow, London E17 Tel: 01 527 1966

Tues 14th June	EGYPT + FAIR WARNING	£2.00
Weds 15th June	ALICE MCGUIRE	FREE
Thurs 16th June	NEARLY VIRGIN + GOLDEN SHOWER	£1.50
Fri 17th June	TORINO + DISCOVERY	£2.50
Sat 18th June	WILKO JOHNSON + JOHNNY LONDON	£3.50
Sun 19th June	KINGS OF WANG	FREE
Mon 20th June	BAND COMPETITION	FREE
Tues 21st June	SUMO GIANT + FIRST OFFENCE	£2.00
Fri 24th June	PANAMA + ZUE	£2.50
Sat 25th June	JOHN OTWAY + PIERRE HOLLINS	£3.00

Open 8 'til 12. No entry after 11pm.
Opp Blackhorse Rd Tube & BR.
Buses 58, 123, 158, 230.
Anyone wishing to receive our Monthly Gig Guide, please send a SAE to The Royal Standard

HUBBINS ROCKCLUB
The Least Fashionable Club In London, At: The Greyhound, Fulham Palace Road.

JUNE 14th	TILT/Trixx Double Headline	£3.00
JUNE 21st	TATTOOED LOVE BOYS + GLORY	£3.00
JUNE 28th	BLUES 'N' TROUBLES/ ZERO 15	£3.00
JULY 5th	SPECIAL GUESTS T.B.A./ + SUPPORT	£3.00
JULY 12th	CLOVEN HOOF	£2.50

DJ Nick Hembrey – all nights
Doors open: 8pm. Reduced admission for UB40s, Members and O.A.Ps. Details available on the door.
Artists and Management please contact Grant Samuels, Jailbreak Productions, 01-446 3419, for details and bookings.
COME EARLY TO AVOID CONFUSION.
F.U.C. Pass Holders to the front of the queue.

CAMOUFLAGE PRESENTS
STEVIE RAY VAUGHAN
AND DOUBLE TROUBLE
WITH SPECIAL GUESTS
BRENDAN CROKER
and the five o'clock shadow
TUESDAY 21ST JUNE
NEWCASTLE CITY HALL
WEDNESDAY 22ND JUNE
MANCHESTER APOLLO
THURSDAY & FRIDAY 23RD, 24TH JUNE
HAMMERSMITH ODEON
TICKETS £6·50/£5·50
EXCEPT HAMMERSMITH £7·50/£6·50

Rock & Metal
GUITAR GUIDANCE
Takes you higher . . .

"Your works are excellent – all the guitar sounds we hear are there and a lot of so called Heavy Metal guitarists we all read about could use your great books/tapes . . . you're a hell of a great guitarist up with the likes of Gary Moore, Halen, etc., so keep up the good work" *(T.Sevier Wellingborough)*

"Thankyou for the brilliant Play-along tape which has impressed me so much I have written to Guitarist magazine to proclaim my joy" *(G.S.Wood, W. Yorks)*

"I would like to commend you on 'Principles' which is the most comprehensive guide to modern soloing techniques on the market" *(P.E. Jacobs, Southampton)*

HM TECHNIQUES (book & Play-along tape)	£6.50
PRINCIPLES OF SOLOING (book & Play-along tape)	£10.50
TWO HANDS ON THE NECK (tape & booklet)	£4.50
NEW PLAY-ALONG TAPE – Lead & rhythm parts (tape & booklet)	£4.95
BEGINNERS PACK (tape & booklet)	£4.50
100 RIFFS, LICKS, RUNS & TRICKS – as used by Blackmore, Schenker, Moore, Vai, Rhoads, Malmsteen etc. etc	£3.50
Guitar-based music reading & theory	£2.50
Advanced guitar scales/chords/arpeggios	£3.50
DRUMTAPE 1 – Rock/Metal	£3.00
DRUMTAPE 2 – Rock/AOR	£3.00
Solo transcriptions (SAE for lists)	from £0.50

★ Music reading not required
★ TDK cassettes
★ Professional, stereo recordings
★ Play-along tapes feature guitar instrumentals and song format examples; YOU complete line-up

Post & Packing:
Orders under £10 – 50p
Orders over £10 – £1.00
Overseas – £2.00

Cheques/POs payable to:
TONIC MUSIC, 20 Harrisons Drive, Woodley, Stockport SK6 1JY

A GLIMPSE INTO THE FUTURE...
LIFELINE
CHANCE OF A LIFETIME
55 min ALBUM AVAILABLE NOW ON HIGH QUALITY CASSETTE
FEATURES: "Dancing On Thin Ice", "2000 Miles" and instrumentals "Big Banned" & "The William Tell Overture"
£4.50 + 50p Post & Packing from
TONIC MUSIC (Dept LT)

KLASSIFIEDS

PERSONAL

PENPALS 153 Countries. Free details (S.A.E.) I.P.F. (KR3) PO Box 596, London SE25

FED-UP FEMALE 18 seeks female friends into HM/HR for pubs/gigs Edinburgh area Box No K1228

MALE 23, into Whitesnake, ELO, Jovi, Foreigner, seeks female for lasting relationship Essex/Herts area photo appreciated Box No K1229

MIKE, LOVE YOU, DAWN

MALE 24, well built long haired into Floyd, Zeppelin and anything good seeks female West Midlands Box No K1230

TALL MALE HR. fanatic with large record collection seeks female with sense of humour to share love of good music, gigs, festivals etc. West Mids. and Worcs area. Box No K1232

GARETH, all the best to one of the best. Love Lynnette XXXX

ALAN DENNIS BULL D.O.B. 7.1.65. Lived in Horsham. Can anyone tell me where he's gone? I need to talk to him. Box No K1233

DUCKS love and miss you quackaback again soon

SHY BLOKE 24, sensitive, caring. Into gigs, festivals, rock discos, walking, mysteries. Needs warm cuddly female S.E. area. Box No K1234

SHARON JOHNSTONE Of Eniskillen – lost your letter, write again. Box No K1235

LOVE HUNGRY LADY. No spring chicken but finger-lickin' good! Seeks caring guy to help mend her broken heart. Non-smoker. Into Aerosmith, Priest, AC/DC, Whitesnake, etc:– Bristol. Write Box No K1236

TITCH, waiting drives me crazy! I've so much to give you, will you ever be mine? The sparks stronger than ever, I love you! Reply? – N

ROB THANKS FOR THE BEST SIX MONTHS EVER, TONS OF LOVE, WENDY X

MALE 19, short haired into all HM. Seeks attractive, fun loving girl for concert trips (Donington booked at Shreevs etc), Pubs and crazy crazy nights in LOWESTOFT. Photo if possible. Box No K1225

MALE 25 seeks female(s) for gigs etc. especially, Floyd and Donington. West Midlands area. Box No K1238

FOR SALE

STUDY WITCHCRAFT! Develop Hidden Power! Genuine seekers only. Send £1 (refundable with first order) for extensive catalogue on books and gifts related to the Ancient Arts! Fate and Fortune, **FREEPOST**, Caldicot, Newport, NP6 4YZ

METAL MERCHANDISE Patches, badges, pendants, studs, t-shirts. Plus lots more. LOW PRICES, FAST SERVICE: Send SAE for free list: GL, 9 Dundas Road, Stirling FK9 5QS, Scotland

LEPPARD, MAIDEN, Donington, Reading, Anthrax, Queen, Marillion, Jovi, Europe, U2, Metallica, Heart, AC/DC, Whitesnake, Venom, Crüe, Purple, Punk, Indie, rarities. T-shirts, posters, massive list. SAE 885 Chester Rd, Erdington, Birmingham B24 0BS.

ROCK T-SHIRTS Badges, patches, pendants. A5 S.A.E. J.K. 5 Ternemny Villas, Knock, Aberdeenshire.

MR MUFF ALTERNATIVE CLOTHING, Lycra jeans plain £19.50, printed £22.99. Many printed cotton jeans £14.95, PVC jeans £17.95 also skirts, tops, t-shirts, jackets and many boots/shoes, at cheaper prices. Send 18p stamp for free catalogue, 2 Stileman Way, Sharnbrook, Bedford MK44 1HX

FREE CONCERT PROGRAMME catalogue, many rarities, send SAE: Concert Programmes, 43 Crantock Road, Perry Barr, Birmingham

POISON – VIDEO compilation: Promos interview live 80 min – good quality – not bootleg £15.00. 85 Chertsey Road, Windlesham, Surrey.

HEART, T'PAU, Prince, Go.Go's, Hanoi, Aerosmith. Rarities. SAE 146 Halewood Road, Woolton, L25 5LN

GUITAR PLAYER magazines '81-'87 (13 missing) £50. o.n.o. 0203 333214

JOVI, ROTH, Berlin, Lone Justice, Satellites. Rarities SAE 34 Brent Way, Halewood, Liverpool

KERRANGS 1-169 offers 01-301 3874

AMAZING PRICES! 670+ T-shirts and thousands of other items of HM/HR merchandise! Latest tours! Now in: Latest Maiden T-shirts & incenses! Stamp for megalist: 48 Ledgers Road, Slough, Berkshire SL1 2RL

PROGRAMME COLLECTION 1979 – 83 SAE Kevin 27 Denning Road, London NW3

ALICE COOPER! HEART! DEF LEPPARD! RUSH! FLEETWOOD MAC! Photographed live on-stage at Wembley! 10 tremendous action-packed colour pics price £3.60! 30-pack £9.90, **COMPLETE 80-PACK COLLECTION ONLY** £22.90! (on any one band). Also . . . a set of 10 "best shot" colour blow-ups (size 12"×8") £1.90 each or all 10 for only £13.90! POSTAGE: add 50p to total DELIVERY: 7-10 days. Send NOW to: The Concert Photo Co. (K186) PO Box 497, London SE19 2AT. Other collection available include Bon Jovi, Whitesnake, AC/DC, Benatar & more! Write/phone 01-653 3890 stating interests & see what's available on YOUR fave band!

JOKES, HEAVEY METAL, ROCK BIKERS NOVELTIES, 800 crazy things. Talking toilets, walking willies, fart spray, studs, bootlace ties, patches, badges. Just phone for **FREE CATALOGUE,** 0272 716256 ANYTIME.

RECORDS WANTED

ABSOLUTELY ALL your records, tapes, CD's, videos and books bought/sold/exchanged – also ALL Hi-Fi, musical instruments, computers and cameras – **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record, Tape and Video Exchange, 38 Notting Hill Gate, London W11 (Open 7 days 10am-8pm. Tel: 01-243 8573). Or send them by post with SAE for cash (none returned – we decide price). Quantities collected **ANYWHERE** . . .

GLENN HUGHS "PLAY ME OUT" RUSS BALLARD "INTO THE FIRE Rick Dufay "Tender Loving Abuse" LP's tel: 091 487 7828

FAN CLUBS

SHY OFFICIAL FAN CLUB. FOR INFO ENCLOSE AN S.A.E. TO 125 LODGE HILL ROAD, SELLY OAK, BIRMINGHAM B28 6NL

RECORDS FOR SALE

CASSETTE/COMPACT disc hire, 5000 titles for sale/rent. Unbeatable prices. SAE Eaton Audio Library, 5 Brooke Street, St. Neots, Cambs.

A BARGAIN Pot luck assortment (our selection) – Send £29.00 for 500 used 7" singles. £10.00 for 100 used LP's and 12" singles (post free). Record & Tape Exchange, 28 Pembridge Road, London W11 (01-727 3538).

RECORDS FOR sale at low low prices, second hand, some oldies up to present day. SAE for list: 1BA Upper Wickham Lane, Welling, Kent DA16 3HE

RARITIES, DELETIONS, bargains, memorabilia. Send large SAE for lists: Duckwalks and Lasers, 161 Eastern Esplanade, Canvey Island, Essex SS8 7HY

FANTASTIC "METAL" RARITIES!!

SENSATIONAL NEW CATALOGUE – OUT NOW!!

US Radio Station concerts. Rare Promo's Picture Discs/Shapes/Coloured vinyls & all limited editions!

MEGA METAL RARITIES of AC/DC, Kiss/Bon Jovi/Whitesnake/Anthrax/Metallica/Def Leppard/WASP/Alice Cooper/Mötorhead/Mötley Crüe/Gary Moore/Iron Maiden/Queen/Deep Purple/Zeppelin/Sabbath

★★★ Thousands More!!!★★★

ALL BIG NAMES! – ALL BIG RECORDS!!

EXCELLENT OVERSEAS SERVICE!!

Send large sae (overseas IRC coupons) to:

DEPT K, RS RECORDS
9 SILVER STREET
WIVELISCOMBE, SOMERSET TA4 1PJ

SPECIAL NOTICE

MARINO LIVE! BBC Radio Leeds Bootleg £2.99. Cheques + PO Scorpio Records, 12 Aberford Walk, N. Humberside HU9 5EN

MICHAEL SWEET Happy birthday for July 4th "In God we trust" love Joanne Gallagher 777!

SONGWRITERS

SONGWRITERS: 'Twenty Songwriting Questions Answered' explain copyright, recording, publishing contracts, etc. Absolutely free from International Songwriters Association (KER), Limerick City, Ireland.

KERRANG! KLASSIFIEDS

PLEASE NOTE: IT IS ILLEGAL TO SELL BOOTLEG RECORDINGS FOR SALE ON THESE PAGES. WHEN SENDING RECORDS FOR SALE PLEASE SEND DETAILS.

HEADINGS: Personal, Fan Clubs, Pen Friends, For Sale, Sits Vac, Records For Sale, Records Wanted, Special Notices etc.

ONLY 25p (INC VAT) PER WORD OR 35p (INC VAT) PER WORD BOLD TYPE. BOX Nos ADD £1.15 (INC VAT) SERVICE FEE. SINGLE CENTIMETRE COLUMN £8.00 (INC VAT) MINIMUM SIZE 3scc × 1 col

SEND COMPLETED FORM WITH CHEQUE OR POSTAL ORDER TO:

KERRANG!
KLASSIFIED DEPT
GREATER LONDON HOUSE
HAMPSTEAD ROAD
LONDON NW1 7QZ

OVERSEAS – AMOUNT OF £15.00 AND LESS MUST BE PAID BY INTERNATIONAL MONEY ORDER ONLY

The publishers reserve the right to refuse or withdraw advertisments at their discretion.

PLEASE PUBLISH MY ADVERTISEMENT

UNDER THE HEADING ..... FOR ..... INSERTION/S
COMMENCING ..... I enclose cheque/PO
Value £ ..... for ..... (no of words) at ..... p
Value £ ..... for ..... (no of words bold) at ..... p

PLEASE NOTE – CHEQUES OR POSTAL ORDER ONLY. CASH WILL NOT BE ACCEPTED

COPY 18 DAYS BEFORE PUBLICATION

NAME _____

ADDRESS _____

_____

Name and address, when included in advert, must be paid for.

RECORD FAIRS

BRIGHTON RECORD FAIR
Brighton Centre Kings Road
19th JUNE
Admission 50p 12.30-5pm
(Early adm £1 10.30am-12.30pm)
130 STALLS
BUY & SELL
★New Releases, Bargains & Rarities★
RECORDS, TAPES, CDS
Tour Merchandise & Music Memorabilia
METAL IS LOUD AT BRIGHTON RECORDS FAIR
Stalls/INFO **(0273) 608806**

MUSICIANS WANTED

VOCALIST REQUIRED
MAJOR DEAL IMMINENT
WITH DEMO TIME
NO TIME WASTERS
CALL JASON
HORNCHURCH 43187 (EVES)

DRUMMER REQUIRED DOUBLE bass N.East based power metal band 0609 6146

RAM Brighton based metal band require permanent or part-time singer professional demo available phone Andy Brighton 695494

KEYBOARDS WANTED for powerful British HR band. Purple, Magnum, U.F.O. influenced. Strictly no AOR wimp Rock! 061 224 0785

BASSIST. GIGS, recording waiting. Midlands based. 'Theatre Rock'. 0386 765147

FEMALE LEAD guitarist to join Midlands based glam band phone Joanne 0533 834174

SAVAGE EDEN seek HM Punk singer Damned Metallica. Phone Bill 01-387 4939

FANZINES

MARILLION, THE ENID Ark, Haze exclusive interviews and photos plus demo's and more. Angry fanzine. £1.00 from Mark Oswin 103 Church Lane, Backwell, Bristol

MARILLION, Enid, Haze, Ark interviews in Angry #3, plus other prog. rock, £1. Mark Oswin, 103 Church Lane, Backwell, Bristol

WANTED

LIVE TAPES AC/DC, Leppard, Crüe, Magnum, Maiden, Jovi, Rush, Ozzy, Heart, Metallica, Zodiac, Zeppelin, Saxon, Europe, Floyd, Megadeth, etc., buy or trade. American, European contacts wanted, send lists to John, 10 Foxton Rd, Berrington, Cambs CB2 5RN

CONCERT PROGRAMMES good price paid, send list to Programmes, 43 Crantock Rd, Perry Barr, Birmingham

PRIEST TICKET desperately. Sheffield or Newport front ten rows. Will pay £20.00 0327 857303 evenings – Chris

QUEENSRYCHE, OZZY rarities. Phone Jon (0432) 266240

ANGEL desperately wanted 1st album and "Live without a Net" plus anything to do with Angel will pay good prices:- Mark 23 Melbourn Rd, Sheffield 10

KERRANG! RECORD MART

AMERICAN IMPORT SHIRTS

★★★ **ALL SHIRTS . . . £9.99** ★★★

ANTHRAX I Am the Man LP design front/Logo plus lyrics back
AGNOSTIC FRONT Cause for Alarm front/Logo plus bandshot back
AGNOSTIC FRONT Liberty and Justice
ARMORED SAINT Human Vulture front/Logo back
ACE FREHELY Rock Soldiers front/Aee Is Back back
ACE FREHELY Frehelys Comet LP design front/Ace is Back and I Told You So back
BROKEN BONES IOU Nothing
CLIFF BURTON Tribute Shirt
CRO-MAGS Age of Quarrel
CORROSION OF CONFORMITY Tell Me Who Has Won When Nothing Remains
CRYPTIC SLAUGHTER Money Talks front/Lie Cheat Steal back
CRUMBSUCKERS Life of Dreams
CRUMBSUCKERS Suck Off and Buy
CIRCLE JERKS Logo
DAVE LE ROTH Skyscraper
DEATH ANGEL The Ultra Violence
DEF LEPPARD Women of Doom front/Worship Our Masters Every Need back
DRI Redline
DRI
DRI Crossover
DRI Dealing With It
DRI Oblivion
DRI Tear It Down
EXODUS Cannibal Bar & Grill front/Meat Party Tour back
EXODUS Bonded by Blood LP design front/Bonded by Blood back
FASTER PUSSYCAT Smokin' Cat Logo front/The Itch You Can't Scratch Tour back
FASTER PUSSYCAT Faster Pussycat! Kill! Kill!
GUNS 'N' ROSES Appetite LP design front/Guns 'n' Roses Was Here back
GUNS 'N' ROSES Live Like A Suicide front/Appetite for Destruction back
GREAT WHITE Shark Logo front/Bite Back USA Tour Dates back
GREAT WHITE Finally – A Tour (Shark Playing Guitar) front/Bite Back USA Tour Dates back
GRIM REAPER See You In Hell
GRIM REAPER Lust for Freedom front/Hell on Wheels USA Tour Dates back
HALLOWS EVE Monument
KISS Creatures of the Night
KISS Destroyers
MEGADETH I Kill for Thrills front/Worlds State-Of-The-Art Speed Metal Band back
MEGADETH So Far, So Good . . . So What LP design front/Album title back
MISFITS Legacy of Brutality
MISFITS Mommy Can I Go Out and Kill Tonight?
MISFITS Logo
MISFITS Singing Skeleton (B-side of Legacy album)
NUCLEAR ASSAULT Survive front/World Annihilation Tour back
POISON Bandshot front/Talk Dirty To Me back
POSSESSED Eyes of Horror
SAMHAIN Initium
SANCTUARY LP design front/Refuge Denied back
SLAYER Slatanic Wehrmacht
SLAYER Live Undead
OVERKILL Feel the Fire
VINNIE VINCENT Invasion LP design front/This Is Not Music This is an Invasion back
WARLOCK Triumph and Agony LP design front/USA Tour Dates back

ALL SHIRTS MED, LARGE & EX. LARGE. PLEASE STATE ALTERNATIVES
METAL MANIA, PO BOX 249, London, SW20 8QX
NEW CATALOGUE OUT NOW
SAE (large) For your copy please
FREE DELIVERY IN THE UK
Europe add £2 to total order
Worldwide add £4 to total order

MUSICIANS AVAILABLE

TOP INDEPENDENT ROCK BAND, seeking gigs throughout the UK and Europe, require new management.
Contact LTT Box No. K1237

VIDEOS

HEAVY METAL, punk, chart 100's from £4.99. SAE to Video Sounds, 173 High St, Dorking RH4 1AD

TO ADVERTISE

HERE CALL

MARISA

ON

01-387-6611

ORBIS RECORDS

COLLECTOR'S LPS FROM AROUND THE WORLD
LP UNCLE SAM Heaven or Hollywood ..... US 6.99
LP DALBELLO She German £7.99
LP ROBERT TEPPER Modern/Madness ..... US 6.99
LP LESLIE WEST Leslie Jack & Jol (Theme) ..... US 6.99
LP VINNIE MOORE Time Osysssey ..... US 5.49
LP DRIVE Characters In Time ..... US 7.49
LP MICHEAL BOLTON Micheal Bolton ..... US 6.49
LP MICHEAL BOLTON Everybody's Crazy ..... US 8.99
LP MICHEAL BOLTON The Hunger ..... US 5.99
LP BYSTANDER Not So Innocent ..... US 6.99
LP RIOT Thunderstee! ..... US 7.99
LP HANS NAUGHTY Paint The Town Red ..... US 6.99
LP AT WAR Retalatory Strike ..... US 5.99
LP INTRINSIC Intrinsic ..... US 7.49
LP TESTAMENT The New Order + 2 trax ..... US 6.49
LP MISFIT Live Night of Ltd 1000 ..... US 11.99
LP DEF LEPPARD Hysteria US Pic Disc (Diff) £6.49
LP BON JOVI Slippery When Wet (UK) £8.99
LP BON JOVI Slippery US Pic Disc (Diff) £6.49
LP ALICE COOPER Constrictor/Rise Your Fist Pic Disc £14.99
LP GUNS 'N' ROSES Live From The Jungle 5 Trax £9.99
LP R. PLANT Non Stop Go 2 LP set US Promo £19.99

COLLECTOR'S 12" FROM AROUND THE WORLD
12" MARILLION Incomunicado Promo W/L £5.99
12" WHITESNAKE Is This Love Promo W/L £5.99
12" CHINA Shout It Out + 12 Promo Unreleased £4.99
12" STATUS QUO 4 Track Promo Sampler New LP £7.99
12" MEGADETH Anachay In The UK Laser Etched ... £4.49
12" KISS Crazy Night Pic Disc £4.49
12" RUSH Time Stand Still Pic Disc £4.49
12" AC/DC That's The Way Pic Disc £4.49
12" AC/DC That's The Way G/F + Patch £4.49
12" SCORPIONS Rhythm Of Love Shape P/P £3.99
12" AC/DC 74 JAILBREAK CD £9.99 6 tracks £4.49

COLLECTOR'S 7" FROM AROUND THE WORLD
7" DOKKEN Heaven Sent/ Mr Scary £2.49
7" DEF LEPPARD Women Tear It Down £2.49

ORBIS RECORDS (Dept K)
11 LEIGH ROAD, BRISTOL BS8 2DA
Tel: 0272 736136
Payment: Credit card/Cheque or postal orders, postage & packing 75p per item
ACCESS VISA AMEX

RAWKUS RECORDS

MAIL ORDER
R•E•C•O•R•D•S | Heavy Metal Specialists
11 Paulhan Street, Burnley, Lancashire. BB10 1ET
Tel: (0282) 415780

KING PIN 1st Album £8.99
STONE Same £8.99
RAMPAGE Veil Of Mourn £7.99
JOANNA DEAN Misbehavin' £8.99
RAYMOND MAY Unadulterated Addict £8.99
INTRINSIC Same £8.99
JOE SATRIANI Always With Me 7" £1.85
KING DIAMOND Them ..... **£5.99**, CD £10.99
NIAGARA Now Or Never £8.99
HEAVY RIGHTEOUS METAL Christian Various £8.99
TIGERTAILZ 12" Living Without You £3.25
BYSTANDER Not So Innocent £7.99
PANTERA Power Metal ..... **£7.99**, CD £12.50
SHOUT It Won't Be Long £8.99
BONFIRE Fireworks (new import) £8.99
HURRICANE Over The Edge ..... **£5.99**, CD £11.99
ROXANNE ..... **£8.99** , CD £14.99
JIMMY BARNES Freight Train Heart **£5.99**, CD £10.99
GEORGIA SATELLITES Open All Night ..... **£5.99**, CD £10.99
GEORGIA SATELLITES 1st album ... **£5.99**, CD £10.99
BARDEAUX Bold As Love ..... **£5.99**, CD £10.99
VAN HALEN OU812 ..... **£5.99**, CD £10.99
DOKKEN 7" Heaven Sent (US Pic Bag) £1.99
DOKKEN Breaking The Chains CD £14.99
M SCHENKER One Night At Budokan (2 on 1) CD £14.99
DRIVE Characters In Time ..... **£8.99**, CD £14.99
STRYPER To Hell . . . Devil ..... **£5.99**, CD £10.99
ZNOWHITE Act Of God ..... **£5.99**, CD £10.99
FLOTSAM & JETSAM No . . . Disgrace **£5.99**, CD £10.99
FLOTSAM & JETSAM Flotzilla 12" £3.49
EXODUS Bonded **£5.99**, Pleasures . . . PIC DISC **£5.99**
OVERKILL Taking Over £4.99
TESTAMENT The New Order ..... **£5.99**, CD £10.99
NUCLEAR ASSAULT Game Over ..... **£5.99**, CD £10.99
KREATOR Pleasure & Flag . . . (2 on 1) CD £13.50
ONSLAUGHT 12" Let There Be Rock PIC DISC £3.25
GUNS & ROSES 12" Welcome To The Jungle £3.25
KEEL Then Final Frontier £2.99
TWISTED SISTER Come Out And Play £3.99

POSTAGE AND PACKING
LP/12" 1=£1, 2=£1.50, 3=£1.75, 4 or more £2 CD's 50p each. 4 or more £2. 7"s 30p. SAE for cat.
CHEQUES/POs TO:
RAWKUS RECORDS

BLACK CAT

MAIL ORDER SERVICES
12 GILLYGATE, PONTEFRACT
W. YORKS WF8 1PQ
Tel: (0977) 780067

7"
SCORPIONS Rhythm of Love Ltd Ed. Box Set £1.99
MALMSTEEN Heaven Tonight £1.70
DEEP PURPLE Hush (Blue Vinyl) £1.99
INX Never Tear Us Apart (Poster Bag) £1.99
MAGNUM It Must Be Love 7" Prism £1.99
DEF LEPPARD Love Bites 7" Gatefold £1.99

12"
DEEP PURPLE Hush Gatefold £3.99
MALMSTEEN Heaven Tonight Pic Disc £3.99
MAGNUM It Must Be Love (Blue Vinyl) £3.99
MAGNUM Start Talking Love/ Days of No Trust Pic. Disc. £3.99
DEF LEPPARD Love Bites £3.99
DOGS D'AMOUR Kiss From Kensington (Yellow Vinyl) £3.99
C.D. Singles ..... £4.99 each
DEEP PURPLE, MALMSTEEN, MAGNUM, DEF LEPP a-d-Love Bites. **INXS. S.QUO, RUSH, I/MAIDEN** (Buy 3 get postage free in UK-while stocks last)

New On C.D's. in special double packs:
URIAH HEEP Look at Yourself. V/Heavy V/Humble £10.99
MAGNUM 11TH Hour / Vintage £10.99
MOTORHEAD Another Perfect Day/Overkill £10.99

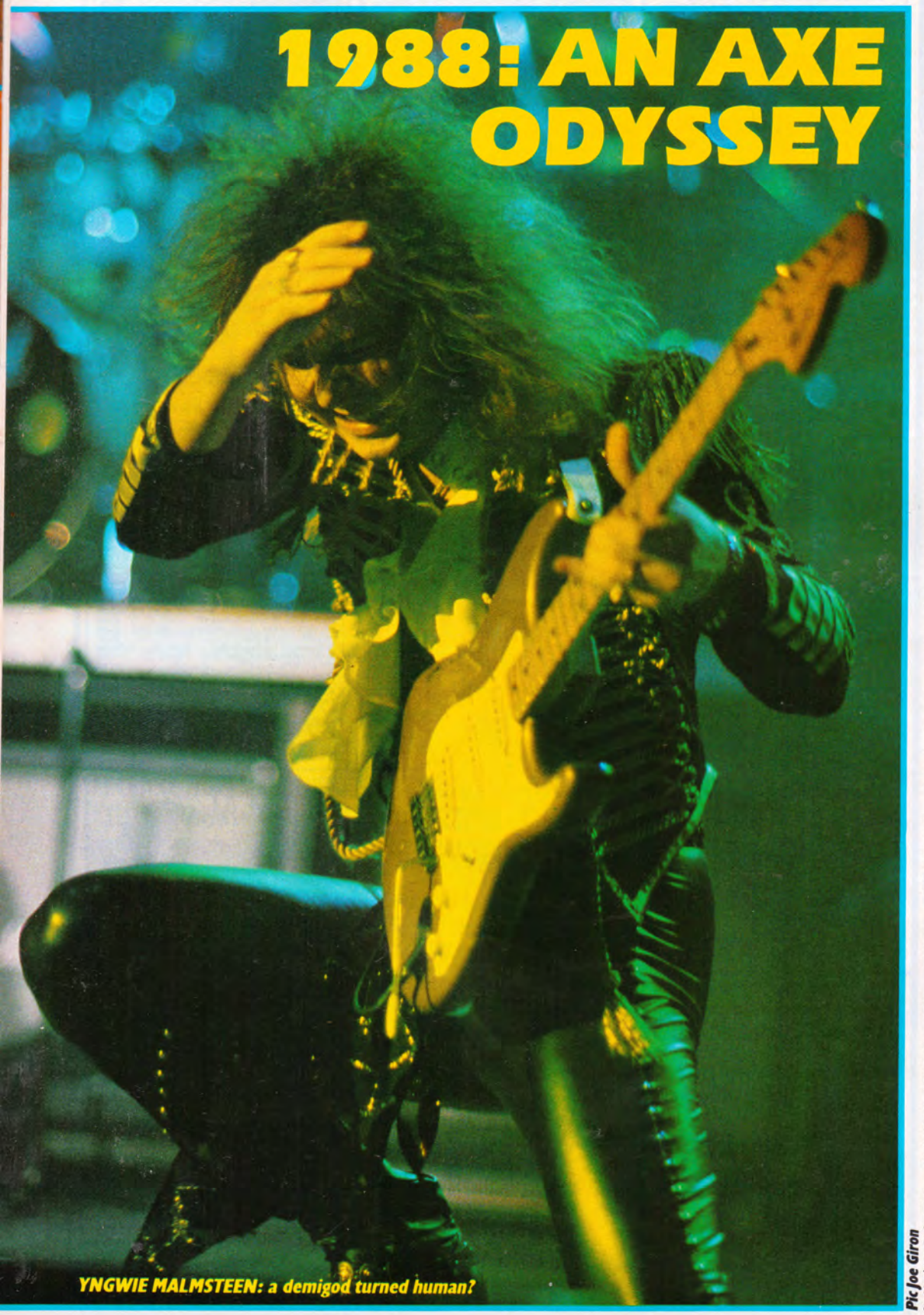
New L.P's **J.PRIEST/MALMSTEEN/SCORPIONS/ SLAYER/ – STH. OF HEAVEN/QUEENSRYCHE/ STATUS QUO** – Ain't Complaining/**V.VINCENT/**
POISON £5.99
POISON Open Up. Pic Disc. £6.99
(Clock movements for pic discs 10.00)

Videos **WASP** – In The Raw 9.99/ **ALICE COOPER** – Nightmare (1976) £16.99
METALLICA – Cuff 'em All £14.99
MAGNUM (New) Live £14.99
D.LEP. Historia £14.99
Imports AC/DC Jailbreak/TNT. **Epicus** Domicus. £7.99

POSTAGE UK £1.00 +30p per extra L.P.
7"=35p Videos =£1.00. Europe Double UK (C.D.'s to Europe £2.00 any number). U.S.A. Jap etc. – Double European rates.
Cheques etc. payable to:
BLACK CAT M.O.S. (6A)
We thank you for your custom.

KONCERTZ

1988: AN AXE ODYSSEY



YNGWIE MALMSTEEN: a demigod turned human?

YNGWIE MALMSTEEN'S RISING FORCE, LITA FORD, BLACK 'N BLUE
Paramount Theatre, Seattle, USA

SO HOW DO you control a Nordic axe demigod?

Simple. You don't.

Instead you match him up with someone who doesn't squawk as if he gargles with razor blades. Talent will take care of the rest.

At Seattle's Paramount Theatre a scanty (less than 2,000) but grateful pack turned out to see Yngwie Malmsteen declared a member of the human race. Not too long ago Malmsteen was the brilliant but too sterile speed demon of the frets. Speed is nice, but all the time?

Then two things happened: his Jaguar became a tree ornament and he had dinner with ex-Rainbow voice Joe Lynn Turner. After the accident (which put him in a week-long coma and temporarily paralysed his right hand) he discovered life is more than pedal to the Metal. Turner taught him how to squeeze sentiment and emotion out of hard rock.

And so the Seattle crowd beheld two wonders. Malmsteen demonstrated his hand could still hold a pick. They also saw him playing with feeling. Encouraged by Turner's beckoning Steve Perry-like tenor, Malmsteen massaged the melodies with dazzling spitfire runs.

There were a few awkward moments in the collaboration. Turner took the romantic bit too far (on his knees for Christ's sake) and a few times Malmsteen carried on like Robocop.

The ragged crowd (surgically slit jeans are the rage) showed its intense adulation throughout the show. The songs were from the new Rising Force album, including 'Deja Vu' and 'Now Is The Time'.

Disciple Malmsteen couldn't resist throwing in an old Hendrix classic – Seattle is Jimi's hometown, after all.

Warming up the stage were Black 'N Blue (a hardy band from Portland) and Lita Ford's group.

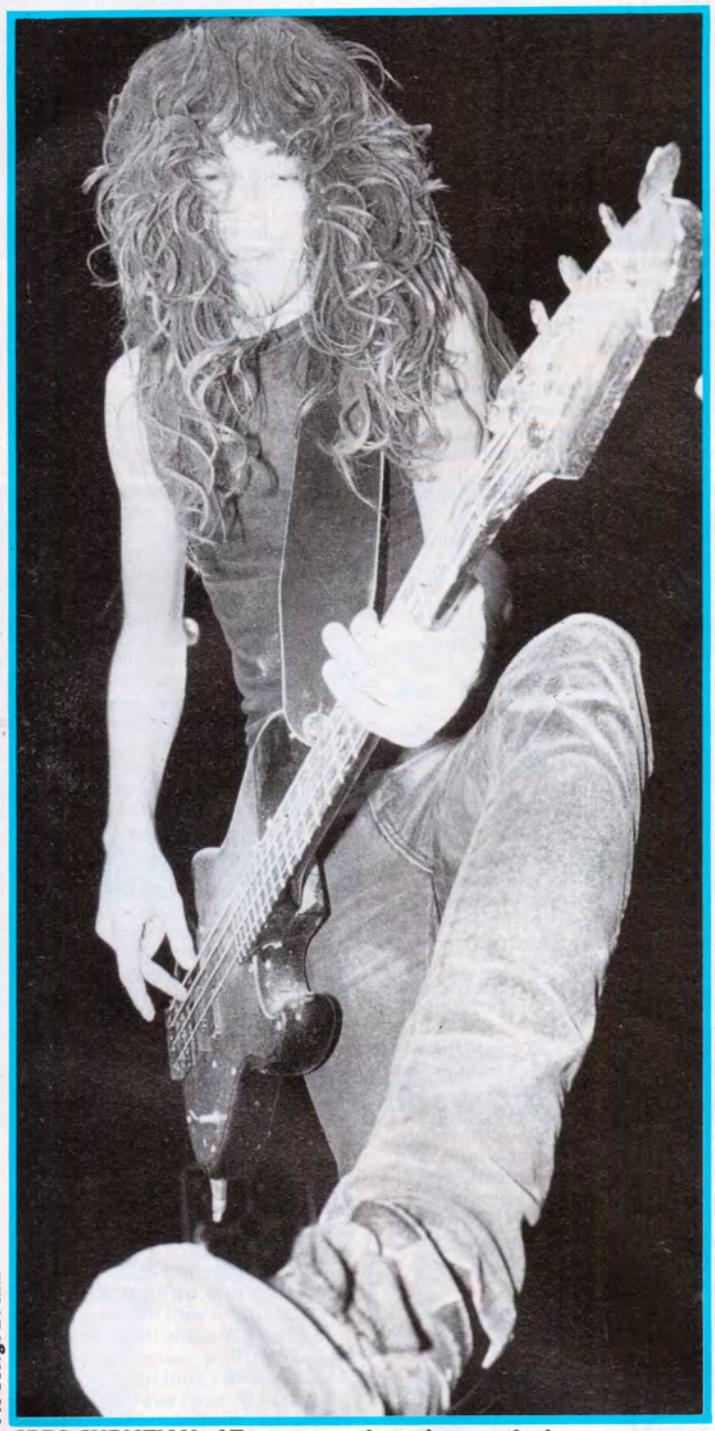
Black 'N Blue bruised the stage with righteous abandon but didn't rely on buzzing power-chords. Lead guitarist Tommy Thayer didn't want to hide the fact he knew all the notes. For his moment of solo glory guitarist Jeff (Whoop) Warner stripped down to his boxers.

All Lita Ford needs is some ripping tunes. She's already got brash confidence of ex-bandmate Joan Jett and she also fires off double-lead solos with tasty precision. But she needs more than 'Kiss Me Deadly' in pink Spandex britches to keep our attention.

DORIAN SMITH

Pic Joe Giron

FLOUR POWER



Pic George Bodnar

GREG CHRISTIAN of Testament: thumping out the lumps

TESTAMENT
Astoria, London

LIFE JUST ain't fair sometimes. Here I am trying to see two shows at once – Vicious Rumors at da Marquee and just round the korner at da Astoria, Testament! Just why both bands are playing on the same night is beyond me, especially as they share the same management! Surely VR should should support Testament.

I make for the Marquee knowing that the earlier kikk off would be there, sadly the turn out ain't too grand, I was later to find out why, but that didn't deter the boyzz in VR one little bit, and they turned in a fine display.

But I'm akshully s'posed to be reviewing Frisko's latest GODS OF FRASH – TESTAMENT!, so myself and Krusher do a runner out of the bakk, and as we stagger into the Astoria, Testament are already treading (or should that be stomping!) the boards. I quikkly find out that I've already missed two numbers, namely 'Raging Waters' and da 'New Order.

As I try to gather my wits about me I feel a nasty thump in my bakk, it was as if someone had SLAMMED off the BALKONY; but no, it was in fakt the rather large frame of Exodus singer Steve Souza – "Hang around Xavier, coz I'm gonna be jamming with these guys later on!" – kried the Zet. Was he pulling my leg? We'll just have to wait and see.

What's this before my smouldering eyes – Steffan (Huge Mak) Chirazi sizzling off the stage? No such lukk coz it is in fakt 'Burnt Offerings', from the 'Legacy' album. By now Testament are very much in full swing and obviously enjoying themselves, and so were the FANS judging (dreading!) by the amount of SLAM DIVING that was going on!

Kidz were literally queueing up to dive off. I kounted at least three serious kasualties who had to be helped out of the venue, and seeing that gory sight only made them more eager to dive – I've heard of trying to get a day off work but this is ridikulous, it got worse as the evening wore on.

In between bouts of diving we had Greg Christian's thumping bass at the beginning of 'Curse Of The Legions Of Death'; then it was bakk to the new album for the kurrent single 'Trial By Fire'. During this 'un Chukk Billy akshully pulled some Billy Bunters (Punters) up onto the stage so they kould dive bakk out without the threat of being knokked for six by a big burly sekurity guard.

I'm told that Chukk himself got into a bit of diving in Holland, something James Hetfield used to do! (I remember LA in '85!) And talking of celebrities Slam Diving, is that Wolfsbane's very own Blaze Bayley DIVING 'Into The Pit' – it sure as hell was, and the lad really seemed to be taking his Slamming seriously! Good on you mate!

And here we are at enkore time, and the sorta reaktion Testament were getting, they koulda karried on all night. I over heard one Frash fan komment to another: "This pisses all over Megaduff!", and on this showing, I have to say I agreed with him.

'Eerie Inhabitants', and believe me there were plenty of them present tonight, re-opened the akkount, and twice Chukk Billy's tasteful Destruktion T-shirt looked like splitting Superman-style as he filled his lungs for the next line (no Frank Bough jokes please!). But the real fun began on 'Apokalyptik City'; firstly Chukk had a bag of flour poured all over him, then he invited the kidz up to join in on the fun. Gawd it looked like Khristmas on that stage as the Billies skated about trying to avoid the band.

But the best was yet to kome, Steve 'Zetro' Sousa had kept his word and was dragged up onstage to sing a duet with Chukk Billy. The toon? Why, it kould only be 'Reign Of Terror' – an old Legacy ditty. They did a good job on it too, and it really was refreshing to see no bitterness between 'little' (Zetro) and 'large' (Billy) as they took it in turns to empty their lungs.

And there was still time for one more, namely 'A Day Of Rekkoning' – where Messrs Skol (nick) and Peterson riffed to the max! Cheeseburger you shoulda been there . . . hell, even Del Boy Oliver enjoyed it. Testament are gonna be MEGA, mark my words.

XAVIER RUSSELL

ACCLAIMED BY CRITICS AROUND THE WORLD AS THE BEST WAR MOVIE EVER MADE

Stanley Kubrick's

FULL METAL JACKET

18

NOW ON VIDEO

©1987 Warner Bros. Inc. All Rights Reserved.

NO DISGRACE

Pic Ian Jacobs

FLOTSAM AND JETSAM: playing by numbers

FLOTSAM AND JETSAM, ACID REIGN
Astoria, London

HAVING SEEN Acid Reign put a few grey hairs on Sabbat's head at the Clarendon I was under no illusion of exactly what to expect. What on vinyl seemed awfully familiar and vaguely inconsequential, Acid Reign had the ability to turn into something far more animated, rousing and vital in a live situation.

Even vocalist H, a man whose voice sounds decidedly monotone on flat black plastic, transforms his vinyl handicap into a positive showstopper once on stage. To say the guy is a natural frontman is a savage understatement. Wired permanently to the mains, he should patent those amazing from-one-end-of-the-stage-to-the-other leaps before someone else does (hmm . . . thinking about it, the new slim-fit Sy Keeler could learn a useful tip here).

But probably the most important ingredient in the Acid Reign physique is the humour. I haven't seen a Thrash band enjoy themselves this much since Anthrax last graced a UK stage. Not surprisingly the band perform much of their 'Moshkinstein' album together with an oldie ('Bully Boy') and a newie ('Insane Ecstacy') but I really could have done without the 'Symptom Of The Universe'-led Black Sabbath medley.

What with the song already featuring prominently in the sets of Deathwish and Onslaught (perhaps we should run a competition), not to mention Candlemass, Faith No More and Anthrax also running the odd Sabs ditty, then we're in serious danger of over kill here.

All in all it was a solid enough performance – the odd moment of uncertainty not withstanding – and closed on a fitting note with the band all diving *headfirst* into the audience.

Flotsam And Jetsam, meanwhile, were obviously a league above Acid Reign in terms of professionalism but lacked the support act's natural affinity with the crowd. Whilst the Arizona quintet's headline set was an almost faultless exercise in technically proficient Thrash, I could have done with more in the way of soul and feeling. At times the band were a little cold and distant although they did get visually more comfortable.

Vocalist Eric AK, it has to be said, has one of the most versatile and accurate voices I've heard in a Thrash act. And he needs it too, one minute screaming his lungs out as the band hammer through 'Desecrator', the next delicately handling the temperate underbelly of 'Misguided Fortune'.

Yet strangely, despite the strength of the new album, it was more often than not the older, weightier, less sophisticated material that struck a more favourable chord. Both the 'Doomsday For The Deceiver' and 'No Place For Disgrace' albums were performed virtually in their entirety with 'Iron Tears' and opener 'Hammerhead' winning the honours for the former and the title track doing the business for the latter.

The crowd was both reserved and a little thin on the ground, feeling the strain on the purse strings at the thought of three Thrash gigs in four days, no doubt. The security didn't exactly make for an idealic gig either, hurling any would-be stage divers firmly back into the crowd and ejecting any fan suspected of Moshing a little too forcefully.

Still, Flotsam And Jetsam did succeed in bringing a smile to my face with a nifty display of Accept-style synchronised headbanging, and their show was an undoubted improvement over their so-so slot on last year's Hammersmith date with Megadeth.

PAUL MILLER

HONEYMOON SUITE
Rudi Sedlmayerhalle, Munich

UNFORTUNATELY FOR Honeymoon Suite, supporting Status Quo on the latter's current 'Ain't Complaining Tour', the German corps of the 'Quo Army' appears to have deserted *en masse*.

So instead of walking on stage in front of an expected sizeable, 'captive' audience – the whole *raison d'etre* for a support slot in the first place – Honeymoon Suite were faced with only a couple of thousand Deutsche-punter rattling around in the five to six thousand-seater venue.

And it's a shame, because Honeymoon Suite are a deserving band, with an emphasis based firmly on songwriting ability rather than instrumental excess, flamboyant 'stage presence' or other trappings of the musically inadequate.

In a brisk, nine-song set, there was a hazy but still noticeable distinction between the 'old' material and the harder, sharper edge of songs from their new 'Racing After Midnight' album.

Whereas songs like 'Burning In Love' and 'Stay In The Light' bounce along on catchy melodies baring the band's somewhat rock-leaning-towards-pop roots, the much more (now) representative 'Tears On The Page', 'Lookin' Out For Number One' and 'Love Changes Everything' are constructed with far better, meatier chord changes, with barbs now added to the already sharp melodic 'hooks'.

On the few occasions when (very fine) vocalist Johnnie Dee strapped on a guitar, it was immediately apparent that fattening out the sound with a second set of strings – either to belt out an additional salvo of chords or to underpin a Derry Grehan solo – packed more overall punch into the delivery, and should be employed more often.

In fact, the punch *could* have been a lot harder, but with a seemingly underpowered, asthmatic PA system spluttering and wheezing away, remarkably thin-sounding and nowhere near loud enough (plus the additional grief of inadequate lighting), Honeymoon Suite were virtually battling – gamely, I might add – with one arm tied behind their collective back.

They have, I feel, got something going for them; but, for several reasons, the Munich gig didn't give them the most suitable opportunity to display it.

PAUL HENDERSON

LIXX
Edinburgh Venue

A MERE six months ago, Lixx were just another local band quietly doing the rounds like so many others. Surely they've been popping musical steroids or guzzling some Jekyll And Hyde potion since then because, like the rejuvenated Scottish rock scene, they are now alive and kicking.

There's eagerness and ambition in their every move as they parade across the Venue boards lead by semi-naked vocalist Joe Doll: there's big heat power in the rhythms of drummer Steevo and bassist Stuart, and guitarist Nazz is happily getting down in Rhoads mode.

The charms of this good-time combo certainly have a magnetic attraction to the locals who willingly packed themselves in tonight and warmed to the trashy, sleazy sounds of a band destined for great things.

Plugging in with 'Turn It On' and 'Thrill Of It All', which were sacrificed in the cause of obtaining a great sound for the rest of the set, Lixx then unleashed a flurry of five consecutive tracks from their brand new (essential) debut album 'Loose On You'.

'Hot Shot' and 'One Way Ride' showed promise leading in to three quite brilliant album tracks 'Drive Me To Ruin', 'Plain Jane' and 'Freeloader'. These are the songs Tigertailz should be playing, though in many ways they're similar to the kind of hooky burners which are making Cry famous.

'Too Bad Too Late' and 'She Got The Look', again from the album, paved the way for a hectic climax of 'Joker's Wild' and 'Second Cousin' before Lixx were easily persuaded to return by a well-convinced crowd for encores of Zody's 'Planet Girl', the Osmonds' 'Crazy Horses' and their own 'In For A Riot'.

With an album in the shops and a spell of serious gigging in the pipeline, it's easy to believe that in another six months they'll be spreading their own particularly virulent disease right across the land. The Scottish rock renaissance is well and truly under way.

RICHARD HEGGIE

LADY LUCK
Royal Standard, Walthamstow

EXPECTING, AS I was, a selection of commercial hard rock ditties, the wall of power that burst from the stage as Lady Luck launched into their first number almost adhered me to the bar.

The quartet sport a powerful rhythm section in the shape of Lionel Hicks (all hair and turbo-charged drumsticks) and Paul Riles (who occasionally relinquishes his bass in favour of keyboards), whose fast and precise time-keeping tended to push the band into Ratt territory spiced with a little 'Dokkenese' for good measure.

The combination is a successful one, as illustrated by 'Get It Right' – with its juicy, hook-laced melody lines and powerful riffing – and 'Together Again' which could have been the first song Dokken ever wrote, the reference points were that strong. Very classy. Placing emphasis on dynamics – light and shade without losing a power-punch – Lady Luck presented an enthusiastically performed set that exhibited promise a-plenty for an act of such relative infancy.

However, despite the rich warmth of Tony Richie's vocals (not to mention his attempts to cover every inch of the stage!) and Paul Curtis' fluent axemanship, there is a barren element to the Lady Luck sound. I would recommend a rhythm guitarist to add some necessary depth. Otherwise, as we at the mighty *K!* say, things were well in order.

LYN GUY

DIGIT DIG IT

Pic David Willis

VICIOUS RUMORS' Carl Albert: pouting up, up and away

VICIOUS RUMORS, TOKYO
Marquee, London

SEEMS TO me that someone dropped a big clanger. Y'see Vicious Rumors' debut British gig was scheduled the same night as the Testament gig at the Astoria, and you could virtually count the paying punters on two hands. Still, I was there and they played a blinder.

But first let's check up on the support act Tokyo. With the addition of Ian Marshall on keyboards (pinched from Shogun) the band massage a decent slice of melodic rock in a strong, rolling mood; similar, I guess, to Tobruk, Shy and Airrace (ouch!).

A solid band for sure, their vocalist leads in the Jon Bon Jovi shout it loud and punch the air style whilst the rest of the band muster like young chicks around the mother hen. Manic enough when the need arises, Tokyo thrash out the heavy duty riffs like Tokyo Blade on pep pills and Chinatown (!) on gassy lager. If you noticed a slight cynical mood to the last sentence you'd be right – Tokyo is a mighty tacky name!

Vicious Rumors are a damn good band. Power Metal in the extreme, they combine blazing dual guitar with neat twirly melodies and sonic bludgeon from the rhythm team. A bit like Savatage, Pantera and Queensrÿche (a succinct choice that one!), Vicious Rumors slaughter their songs with savage amusement and ferocious objectives.

A five-man group with two albums to their credit (both out on Roadrunner), the band has built up a strong cult following amongst konnoisseur rock circles occupied by yours truly. Part of the reason for this interest stems not only from their ability to write halfway decent songs but from the frightening fact that they are something of a haven for venomous guitar heroes. Vinnie Moore, of course, was a founder member replaced by newcomer Mark McGee who, whilst not so articulate as Moore, comes across sufficiently speedy and undeniably HEAVY.

Together with lynch pin Geoff Thorpe, the owner of a fine flying V, the two axe men mount blistering guitar duals and impressive flights of solo fantasy. It is here where Vicious Rumors truly make their mark: guitars grizzled and gnawed, unending bludgeon with pouting vocals from Carl Albert that go up, up and away, never to return.

So despite the paltry turnout most of us at the gig eventually ended up slapping each other on the back and sharing rounds well into the night. Of course we toasted to your absense!

DEREK OLIVER

★ LATEST TOUR SHIRTS ★ H.M. JEANS ★ LATEST TOUR SHIRTS ★ H.M. JEANS ★ LATEST TOUR SHIRTS ★

ALICE COOPER Raise Your Fist M289 **£7.95**
FLOTSAM AND JETSAM Euro Tour M290 **£7.95**
ZODIAC MINDWARP Tattooed Beat Messiah M291 **£7.95**
SLAYER Reign in Pain M203 **£7.95**

RUSH Jugler M204 **£7.95** Balls M205 **£7.95**
D.R.I. Logo M128 **£9.49**
ANTHRAX M223 **£7.95**
C.O.C. Logo M129 **£9.49**
ALCOHOLICA Logo M206 **£7.95**

Shirt sizes – Medium or Large All shirts have backprints except where indicated.

PVC Leatherlook: **£18.99** Tight – Black
Zebra Stretch Lycra: **£25.95** Black/White or Black/Red
Snow Wash Denim: **£21.95**
Stripe Cotton: **£14.95** Black/White or Black/Red
Stonewash Stretch Denim: **£18.95**

87/88 Tour Programmes: **£4.00** each
MOTLEY CRUE ANTHRAX

Available in waist sizes: 28" 30" 32" 34" Also available: **Plain Stretch Lycra** – Black **£21.95** **Bleached Stretch Denim** – **£18.95** **Plain Canvas** – Black **£14.95**

Our new 24 page Mail Order Catalogue is now available – Latest Official Tour Shirts, Sweatshirts, Backpatches, Jeans, Jackets, Studs, Rings, Brooches, Pendants, Belts – **Just ring for your copy** or send in your address details.

FREE CATALOGUE / C.O.D. HOTLINE

FREE – FULLY ILLUSTRATED CATALOGUE! **C.O.D. SERVICE AVAILABLE IN U.K.!**

Please phone-in Order before 2pm for next day Cash On Delivery service. Charge is normal post and packing rates **plus £2.25.**

ORDERING
Please state Code Number, Colour and Size with alternatives where possible or ring to check availability.

PAYMENT
U.K.: Cheques, Postal Orders, Cash (send cash securely).
Eire: Postal Orders, Cash + 25% to cover rates.
Make Cheques/P.O.s payable to **"H M GEAR"**. Stamps not accepted as payment. Please add post and packing charges to your order.

Telephone: 02406 3124 (Mon-Sat 9.30-6.30)

H M GEAR

PO BOX 53 GREAT MISSENDEN BUCKS HP16 0BS.

POST & PACKING
U.K. Orders up to £5 add **50p** £15 to £20 add **£1.75**
£5 to £10 add **£1** £20 to £50 add **£2.50**
£10 to £15 add **£1.25** over £50 add **£5.**
Europe/Eire: as U.K. **x2. Rest:** as U.K. **x4.** (Usually Air Mail)

OVERSEAS ORDERS
International Money Order or Bank Draft in Sterling. Dollar Bills also accepted (remember to convert). COD not available.

FAST MAIL-ORDER ★ ALL ORDERS DESPATCHED 1ST-CLASS ★ FULL MONEY-BACK GUARANTEE ON ALL ITEMS.

FROLIC(K) AND A PROMISE

For California Thrashers DEATH ANGEL, the only way to follow a killer debut is with a double-killer second album. This they have done says STEFFAN CHIRAZI, who promises you that 'Frolic Through The Park' is really, er . . . *it*. Stand clear of the rotating knives as he tells you just why

YOU ALWAYS think it's happened until it happens. Not really that confusing if you care to think about it. How many times have you thought you'd seen the best gig in the world – and *then* seen it. How many times have you thought you'd eaten the best meal of your life – and *then* eaten it? How many of us here journalists have thought we'd seen excellence beyond belief . . . ? A lot.

But in listening to Death Angel's new album 'Frolic Through The Park', believe me, in this case I really have finally seen 'it' happen.

Progression is a word that many bands use when describing their new record, when in reality they are only referring to maybe two new riffs and a couple of fresh melodies. Cheapskate claims, for that isn't really full progression, is it now? No, that word should signal a fresh approach to songs and a new angle of attack without totally losing sight of base.

What I'm saying about 'FTTP' and Death Angel's approach is that it's a real, genuine, 100 per cent bona fide progression.

Think of the band's first album, 'The Ultra-Violence', as their debut to murder. It was savage, brutal and quite electrifying, Death Angel hacking away at the corpse with raw glee, leaving rough edges but exuding enthusiasm.

'Frolic Through The Park' has seen the murderer develop a clean, cynical, calculated and cutting approach. Each incision is made with a brutal knowledge of intention, each little scar beautifully left, each part severed off is neatly and gloriously packaged for the incinerator. It is as sharp and vital an album as you'll hear this year.

I WON'T BRING you for the full stroll, you can experience that yourself, but I'll point out a few landmarks. '3rd Floor' is an initial blow to the skull. Fully fledged and unadulterated it is as crisp a hit as an opener could be. By the time you reach 'Why You Do This' they're standing around you wielding Stanley knives, engraving your skin with delicious little melodies and bloody hooks.

You'll by now be realising that you can't/don't want to escape, so they'll toy around with your senses and offer you the chance to 'Open Up', the number that amplifies the range and professionalism of the newly educated Death Angel.

'Confused' heralds the passing across the threshold, the difference between standing your ground and striding forward, fearlessly, to conquer new territories. It is a meander through domains half seen but never before fully explored. Sabbath got close – yeah, you heard me, got *close* – to this style of majesty and darkness, but Death Angel have taken the best of Sabbath and added to it in a way that only youthful innovation such as theirs could.

The changes are superb, gnarly twists, knots and turns filled with boiling angry passions, before the abruptly satisfying ejaculation of the best piece of tight Thrash you'll hear on a record this year. Thick in its intensity and concentration, this song will leave your jaw in your lap and your saliva all over your clothing . . . slobber, baby, slobber!

And boy, oh deary me brothers and sisters in glorious crime, how I wanna just blow it all and give it all away to you on a silver platter, tell you about those other great numbers . . . but you can experience the true beauty of a frolic through Death Angel's vinyl park yourself.

BUT YOU WANNA know the real sneaker of this whole project? It took only two weeks to record and mix! No, look, do me some sort of favour here and believe me for once . . . Yeah, it's a fact that whilst some bands spend months achieving glorious mediocrity, Death Angel took a fortnight to achieve excellence.

Producer Davy Vain and engineer Michael Rosen along with Rob Cavestany and Andy Galeon worked miracles to make this record what it is. Yes, of course it raises the question as to why more time wasn't spent. I'll take a guess that being the technophiles they are, DA would've lapped up extra studio time, but a weak budget was probably the thing that put paid to those ideas. If that is the case, and I suspect it is, then Enigma should carefully consider their financing policies . . . it's not as though we're talking about an act who won't sell, is it?

Which in some sort of funny way brings me to my house, Rob, Andy, Gus, Mark, Den, some beers and Mexican chow, on a warm Californian evening. They all bubble enthusiasm about their music, their listening tastes and their lives in general. So passionate and enthusiastic are they that there's many a time when Rob's bellowed explanations leave me cocking an eye towards the door, waiting for complaints from neighbours regarding volume.

"'Frolic Through The Park' is actually the title of one of our oldest songs, we haven't done it for a long time and it'll probably only appear on the next album. I actually saw the lyrics to the song at Andy's house the other day for the first time in ages . . . written May 10, 1984!

"Anyway, that song title is the basis for the album concept along with '3rd Floor' . . . Wow! doncha love all this intertwined super-deep concept stuff?" laughs Rob.

"First the album sleeve, which tells a lot. You're looking from the inside of an elevator and you're on the third floor, that being life itself. The kids at the top of the hill near the tree represent childhood and innocence itself where you have no real worries about life. And then you hit the age that we're at now; the facing up to general responsibilities of life – the ones that you can't run from. The businessman's in there, he's flowing with life but he's letting go of that carefree childhood, which is why you see him letting the balloon go.

"Then you go back near your childhood when you see the old lady in the rocking chair, all she can really do is sit around and watch life go by. A lotta the songs on the record are around that cycle, life and how we see it.

"The songs kinda fall into a pattern where we start off with that view '3rd Floor' and then we start getting down and into things like 'Confused'. But the music falling into order like that was more instinct, it wasn't really planned. The songs were written first then the concept came about and then we thought of pulling it all together."

Andy Galeon, always an 'LF' (ask the band or work it out for yourselves) with a lot to say for himself, chirps in.

"Three months ago all we really had was '3rd Floor' and 'Guilty Of Innocence'. So it was kinda like a jigsaw puzzle for a while and then it all started to come together real fast. Stuff like 'Why You Do This' is a mixture of a few different ideas.

"The start of that song has a GBH-style riff because we'd written it (way back) and put it on the shelf for use later on, and the chorus of that song is very, very new. So we were really putting pieces together that we'd either had lying around or just written.

"The absolute oldest song on the album is a CD bonus track called 'Devil's Metal', that was written way back around the time of 'Thrashers'."

WHICH LEADS to the point that Death Angel have created something highly refreshing and, at times, a touch to the left of today's rag-bag of Thrash bands. To make such changes is sometimes a daunting task. Does a band like Death Angel worry about changing, or is it just a case of progression being natural and screw the detractors? Rob thinks for a moment whilst Andy and Den laugh at the question, then Andy volunteers:

"So many other bands started to sound like each other that it was like, man, we can't even start to sound totally similar on our album. Our second album always had to kick.

"We wanna blend in with a lotta things, it's not like we're trying not to be Thrash because we are Thrash, it's just that the bases of these songs are all different. I mean with 'The Ultra-Violence' we were way excited to be recording those songs, but we had had that material for so long and new ideas were already with us then."

"Plus I don't think that this record is a total change," furthers Rob. "I think it's simply a development. That was important if we were to stay aware of the fact that progress was necessary in order to remain original.

"There are a lot of our earliest influences on this album, like Maiden and definitely Rush. Rush are way cool. But after 'TUV' we weren't quite as much into the Thrash scene as we had been.

"It was like we were really into it when doing that album and then it all got too much. Too many bands coming through that were just lame. And it was getting boring to hear that happen, so we went back and started listening to a bunch of old stuff and different stuff, because that was what was sounding fresh and new to us.

"We put a lotta thought into our music," states Rob quietly, determined to get through, dead-eye stare into my forehead. "It's not the 'same old same old' and I think the fans dig the freshness and the thought. Plus we have always listened to a lotta different stuff and that helps you evolve. If you're a band that just listen to Speed Metal then that's all you'll ever really play.

"If Metallica are your only main influence then how far can you go? They've done it, no one will ever be bigger than them in the field so why not try a fresh approach instead of contenting yourself with playing like Metallica?"

Some of Death Angel's influences will leave many feeling reeeal pleased, and others going to a mental opticians complaining of acute myopia. Ahhh, the list is *sooo* refreshing . . .

"We all basically like Metal of course: Sabbath who are huge,

KONTINUEZ PAGE 42

Pic Mark Leialoha

DEATH ANGEL: "We hate wimping out as much as anyone . . . "

FROLIC(K)

FROM PAGE 40

old Maiden, early Kiss and Rush. Rush are maybe the main influence in as much as that's where the encouragement to flow with all those tempo changes and different breaks came from.

"But between us we also listen to bands like the Mission UK, the Red Hot Chili Peppers, Fishbone . . . man I've even been trippin' out on some old Earth Wind And Fire! Oh yeah, old Queen too, that's cool shit."

So now you know just what goes on, their parents argue over the stereo wanting to play Slayer, whilst the band wanna stick on that ol' EW&F!

"WHEN YOU release an album you're marketing yourself in a way," muses Rob, "you're pushing a message. In which case, why not give people some thought, substance and meaning? I know that the concept's kinda h-e-a-v-y but that's all part of striving for originality. On 'TUV' we had a concept which was far more blunt I guess, where we were trippin' out on the topics of war at times.

"Which brings me to worrying about some fans not diggin' it. Of course we thought all about that, but those people who choose not to like us anymore because of the concept are people we don't care about anyway. If they don't wanna open up, then fine.

"It's not like we now play wimp, weak, stupid music – because we hate wimping out as much as anyone. I hate it when a band you like turn lame, stupid and boring. If people can listen to this record without it moving their insides then I don't know what the deal is."

"And this is by far not a basic, weak or lame record," returns Andy, "and if people don't agree then, ha ha ha, they can f**k off! There's a whole bunch of different songs, there's some really Thrashier ones right in there."

"When I listen to albums," continues Rob, "I like them to have variety. I don't just wanna hear odd cuts and skip the weak songs. I want a strong, interesting album all the way through. That's what I think 'FTTP' is; it's certainly not repetitive because we all hate albums where the first song could be the third, fourth or fifth."

Bringing album discussions to a more technical level, the guitar tones on 'FTTP' are savage pieces of shrapnel that embed themselves deep in the memory.

"Those tones are totally down to our producer Davy Vain. He suggested we take a look at these way old '72 Marshalls and I was really biased. I wasn't into trying to open up and trip off other tones because I figured I had mine down," laughs Rob, "but Davy told us that our tones could be made better by these big ol' Marshalls.

"We had a cool guy called Dave Wray make them up a bit and that's why we have all those even more killer tones. It was so funny to us at first though, I mean we're not that old, man . . . we're '80s kids, digital and all that. Ha ha ha."

And what about the Grand Master of Ozz-style singing on 'Confused'?

"Rob's the one who sings those Ozzy-style vocals and I do the first verse and the last chorus," says Mark Osegueda, the man with the scream and the genre's leading frontman today. Then Rob cuts in with a historical message to all young fans nationwide.

"That's one thing you've gotta know, that old Black Sabbath totally rule, man . . . "

Andy: "Yeah, totally, 'Sweet Leaf' forever, dude!"

"They just opened up doors . . . actually if we'd been around then we'd be them. Those guys really lucked out!

"But seriously, if there are kids out there who don't know the old Sabbath albums and bands like Sabbath and so on, they should hurry up and buy some right now."

AS THE chain-reaction of homage takes place around me, it's down to Rob to discuss further the merits of those big old bands that were around when we weren't even in school (that's me and Death Angel, I don't know about you).

"I never did get off on that 'if it's fast and heavy it's cool' trip, even when I started playing and I was into punk and Thrash in a big way. See, that total speed trip has started to go now because it has no substance at all. We want to create music that is not only good for its time but also lasts.

"You put on an old Zep album and it's still totally killer, it blows away so many things that are huge right now. Some of these newer big bands don't have that depth and substance, you know they'll disappear in a couple of years. We don't want to do that.

"That's why you've gotta try and pioneer in there, otherwise you'll just be lost.

"That's why we're developing like we are, we wanna pave our own path. That doesn't mean that we now don't wanna think of our music as Thrash," states Rob rather loudly (is that a neighbour knocking?). "Of course we're Thrash – that's what we play!

"When someone asks you what you play you've gotta be able to tell them fast, so for us to start saying we aren't Thrash would be dumb . . . it isn't exactly country is it? It's heavy and fast at times. I would much rather have

DEATH ANGEL: fearlessly meandering through domains vintage Black Sabbath only came close to

the time to properly define us but as a quick label Thrash is fine.

"Our trip is not being another Metallica, Megadeth, Anthrax or whatever, that's the opposite of our trip totally. We are us."

SO WITH THE point well and truly hammered home, let's take a look at just what Death Angel have had to face since their success: business bull and countless comments regarding their tender years. Death Angel happily admit, it gets tough at times.

"Yeah, it really sucks when people go on and on about our age," sighs Rob, "but we've learnt to deal with it fairly well. People will always trip off that thing I guess. We just feel that even at our ages we see things from a far more experienced and older view, because we've experienced quite a lot. We deal with the problems that come up . . . we have our escape routes man."

Andy theorises: "It used to be shoved in our faces all the time but it's got cooler simply because people have seen us deal with things in an older fashion. Plus things get tired after a lotta use, and I think the age thing is wearing pretty thin."

Mark: "People come up to you and tell you how lucky you are and everything, to have sold what we have and been where we've been and that's just total crap man. We've totally worked for it, we all take a look at what goes on.

"Personally, I would very much like to learn far more about corporate politics, musical politics, because it will never end and you have to know about it. When I can stop working my other job and live off the band that's what I intend to take more time looking at."

Rob: "I personally wish that I could just find people you can totally 100 per cent trust, which is real tough, and trip off my music. I'd love to be able to just play, kick back, drink brews and not worry about anything else, but it doesn't work like that. But if you get into it too much, it can disturb your music, so you've gotta find the right balance."

Shifting from that disgustingly rancid topic of business bullshit, are Death Angel happy or peeved to be considered a cult band?

"It's way cool," blurts Rob, "but I always wanted to make sure that we could grow and still retain the freshness of being a cult band. You hear that in a lotta bands, they reach a stage where they lose that feeling. Their earlier albums are just way better than their later ones, simply because they start getting lazy, lethargic and generally weak.

"One of the few bands that can keep up with themselves are Maiden, but even there, and this is not to cut them down because I really love Maiden, it's just that you really can hear the difference between 'Killers' and later albums. Not in style so much as freshness and energy, it seems to have gone of late.

"But I really trip off just what we're gonna sound like in five albums' time. Because it does get harder to stay fresh. I think the secret is just to keep a clear mind and go on having fun."

"It really sucks when people go on and on about our age, but we've learnt to deal with it fairly well . . . even at our ages we see things from a far more experienced and older view, because we've experienced a lot"
– ROB CAVESTANY

LIVE, DEATH Angel remain one of the few bands whose aural pyrotechnics are sufficient for a great gig, and the good news for those that aren't aware is that Death Angel are coming to your town at the start of July for a big ol' jamboree.

Memories of their last UK date are mixed for me. Back visiting I was happy to be around to see the band turn a seemingly impossibly bad gig into a major triumph and altogether superb first UK impression. But trouble with support act Chelsea marred the occasion.

Rob: "It's our first gig in Britain right, Europe actually. For one thing our equipment got held up, so we got a bum deal there and no soundcheck. And then these Chelsea dudes want us to either break our kit and riser down for them or let them use it.

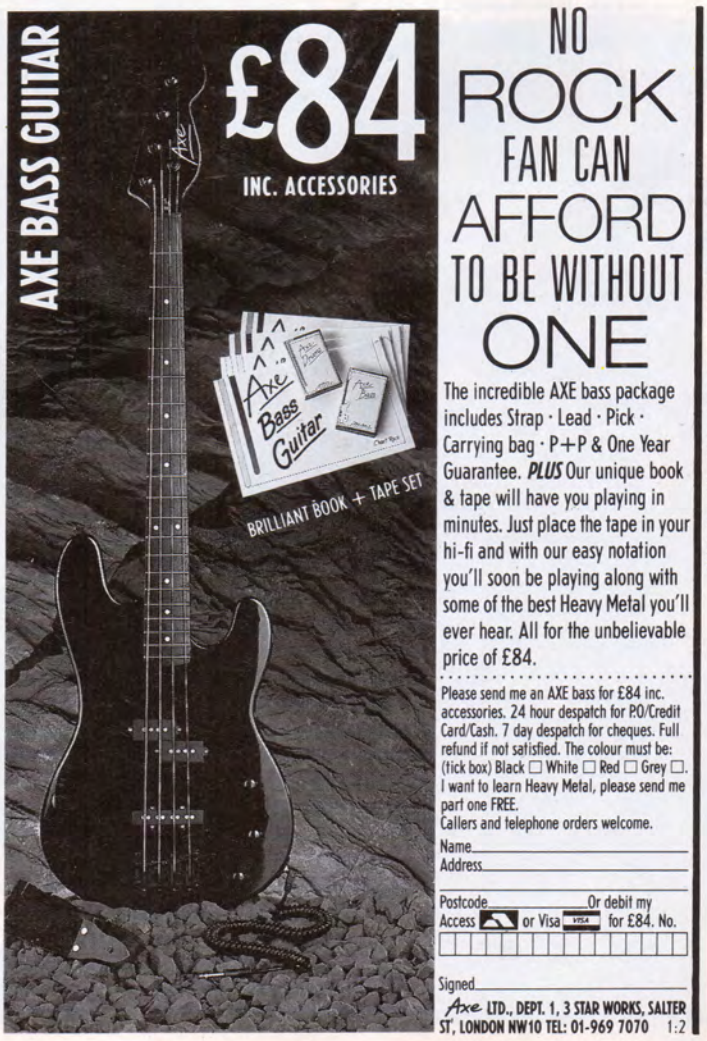
"So we let them use it and all our backline, and then there they are givin' us shit. And then at the end of their set they just rack our shit up, spat all over it, bust a drum head. It's our first gig in Europe, so we aren't gonna pick a fight with them, but Andy gave it back a bit. It was tough for us, the sound was shit but we really dug the show afterwards and the fans were way cool.

"I'll say this though, we're totally prepared for Europe now and we wanna just rage. If you liked that last show you'll love this one, we'll be way better."

Gone midnight and the beer's out, Mexican's long gone to the wind and the neighbours really will start to give me some if this little meeting continues much further. That's a problem I'd tune into if I were you, neighbourly complaints, because just how many times will they put up with hearing your copy of 'FTTP' at hyper volume from halfway down the street?

I hope yours are as tolerant as mine. Believe me, this album will take pride of place on your stereo this Summer. And that's no prediction. That's a fact.

Pic Mark Leialoha



NO ROCK FAN CAN AFFORD TO BE WITHOUT ONE

The incredible AXE bass package includes Strap · Lead · Pick · Carrying bag · P+P & One Year Guarantee. ***PLUS*** Our unique book & tape will have you playing in minutes. Just place the tape in your hi-fi and with our easy notation you'll soon be playing along with some of the best Heavy Metal you'll ever hear. All for the unbelievable price of £84.

Please send me an AXE bass for £84 inc. accessories. 24 hour despatch for PO/Credit Card/Cash. 7 day despatch for cheques. Full refund if not satisfied. The colour must be: (tick box) Black ☐ White ☐ Red ☐ Grey ☐. I want to learn Heavy Metal, please send me part one FREE.
Callers and telephone orders welcome.

Name_____
Address_____
Postcode_____ Or debit my Access or Visa for £84. No.

Signed_____

Axe LTD., DEPT. 1, 3 STAR WORKS, SALTER ST, LONDON NW10 TEL: 01-969 7070 1:2

AXE Limited, 3 Star Works, Salter Street, London NW10. Tel: 01-969 7070. VAT No. 468 308 131

■ KHRIST O. **BARTON** Blimey! Is it that time again, already? You still look a bit bleary-eyed after our last session a week ago, boozers!

In fact, you look a right bleedin' state . . . eyes like bog-holes, hair falling out, skin like a pair of **Xavier Russell**'s old Donington space-boots, the demeanor of a crinkled old beetle squirming around on its back unable to get to its feet . . .

Oh, well. Never mind, we'll cheer you up . . . After all, no matter what your tipple or what your trouble is, you can always bring it to us here at 'Bar HQ. Rest assured, in the sensitive words of that Great Sayer of Sooths, **Disturbingly Cheeky & Quite Irritatingly Young Jon Hottonthenews**, "A problem shared is a problem laughed at, here at 'Bar HQ!"

And of course, for once he is right . . . Because whatever else you might think of us regulars here at 'Bar HQ – and Bog knows for the most part it's a sorry, broken lot we are – you can't say we don't like a laugh!

Laugh? LAUGH? We never bleedin' stop . . . Why, **Derek Oliver** only has to look in the mirror to fall about laughing! As for **Ross Halfin**, he only has to open his wallet to bring the whole house down!

HA BLOODY HA! See? We told you . . . All the looozers love a good laauuugghha-hahahaha!

Gawd, there we go again . . .

■ TELL YA what, this'll oil your funny bone . . .

Status Quo – now there's a bunch of, um, lads who obviously like a good larf. For instance, at a concert the band gave in Munich recently, the door to their dressing room stood not four feet away from the doorway that led to the stage, situated directly opposite.

"It was just a short step across the corridor from the dressing room to the stage, a blind man could do it," observed our man seen-climbing-through-the-toilet-window, **Paul 'Like Pink Never Happened' Henderson**.

However, being *seasoned professionals*, as we say in the trade, Quo had still got their roadies to lay down an enormous white arrow taped to the floor outside the dressing room pointing the way to the stage . . . Well, you can't be too careful, not at *their* age, kidz . . .

"I had to laugh!" cried 'Hendo'. "They probably got the roadies to change the arrow around, pointing the other way for when the band came *off*-stage . . . I mean, it was literally, like, two paces from door to door! Can you imagine the commotion switching the arrow around and around for the encores!

"Laugh? I nearly had a mild cardiac arrest . . . But luckily I'd been to see my nurse that week so I had my *pills* with me . . . and . . . and . . . "

Easy, Hendo . . .

Pic Chris Walter/Photofeatures

Pic Greg De Guire/LFI

■ *NUMBER FIVE in our increasingly popular new series here at 'Bar HQ and always guaranteed to give everybody a right good arf-arf-arf! To wit,* ***Syrup Of The Week****!*

This week . . . our exceedingly old mate, ***Kevin DuBrow****, late of that well funny bunch,* ***Quiet Riot****!*

As you can see from our Before and After Syrup shots displayed left and right, Kevin Baby came late in life to the novel idea of sporting a full-blown syrup . . . judging by the withered shape of his fast fading follicles in the Before picture, he wasn't exactly fast off the mark though; the old hairline receding almost as fast and dramatically as the band's doomed and short-lived career . . .

However, as you can see, Kev has since learnt his lesson and now sports one of the finest Syrups we've seen since . . . oh, at least since last week's Syrup!

Laugh? Really, would we? Tee hee hee . . .

KERROSSWORD

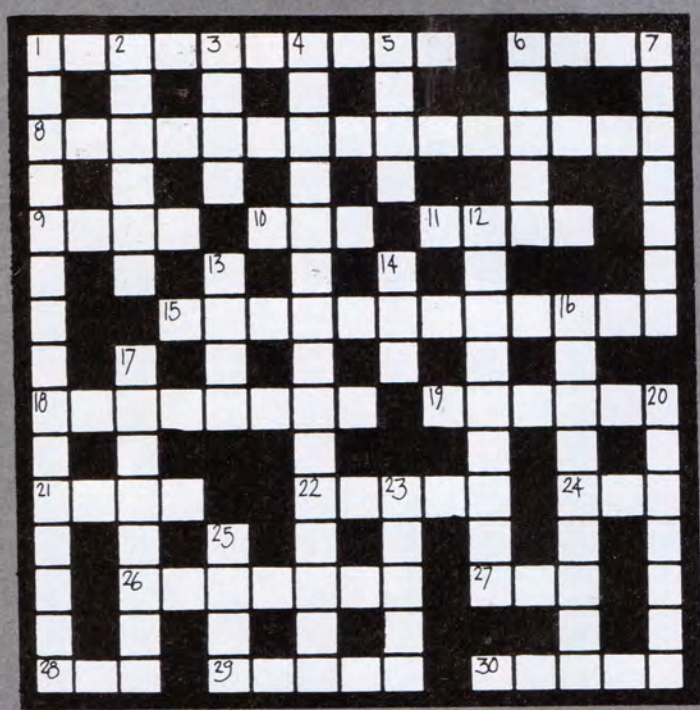
By Sue Buckley

ACROSS

1. They're livin' without you! (10)
6. Queen saw another one bite this (4)
8. What did unbalanced Stones crave in 1980? (9.6)
9. Turned over by the famous Jimmy (4)
10. Frehley's a right card (3)
11. Marvin, the acid byker? (4)
15. According to Richard Marx they're endless (6.6)
18. Motörhead go to extremes (8)
19. What kinda place did Metallica revisit some days (6)
21. Confused rats go back on Purple highway (4)
22. Sabs' mainman (5)
24. 'Look' at my friend said the Kinks (3)
26. Accept's roulette (7)
27. Lynne's lot (1.1.1)
28. Judo grade for Steely band (3)
29. Irate Aussie Anderson (5)
30. British/Virgin (5)

DOWN

1. What does Ronnie Montrose travel at? (3.5.2.5)
2. By Robin! (6)
3. It wet Quo in '76 . . . (4)
4. . . . but now they're not bothered! (4.11)
5. Kinky transvestite from old Soho (4)
6. Hill and a famous Springfield (5)
7. According to Lizzy they're back in town (3.4)
12. A bestial effort from Kiss (9)
13. Dharma's dollar (4)
14. You can make it if you do this, said the Stones (3)
16. On which you'd find UFO's epitaph (9)
17. She answers the call of the wild (3.5)
20. Idol for 22 (7)
23. Pink Floyd took loadsathis to the 'Dark Side Of The Moon' (5)
25. Continental band that isn't! (4)



SOLUTION

ACROSS

1. Tigertail 6. Dust 8. Emotional Rescue 9. Page 10. Ace 11. Gaye 15. Summer Nights 18. Overkill 19. Garage 21. Star 22. Iornni 24. See 26. Russian 27. ELO 28. Dan 29. Angry 30. Steel

DOWN

1. The Speed Of Sound 2. George 3. Rain 4. Ain't Complaining 5. Lola 6. Dusty 7. The Boys 12. Animalize 13. Buck 14. Try 16. Headstone 17. Lee Aaron 20. Eternal 23. Money 25. Asia

■ THOSE WEIRD old birds over at ***The Sun*** provided us with our biggest gut-buster this week.

We refer of course to the idiotic item they ran 'revealing exclusively' how **Iron Maiden** plan to split up at the end of their current world tour!

Poppycock, of course! Sheer balderdash! And a right load of bollocks into the bargain! DOES THE BULLSHIT MACHINE NEVER STOP GRINDING THIS STUFF OUT?

Obviously not. The band don't plan to take this gibberish lying down, though. Not in the least bit amused, they are presently consulting with their lawyers and threatening to sue the piratical *Sun* and all those unfortunate enough to sail in her . . . (Are you paying attention at the back there, **Garry Bushell**?)

Still, you've got to look on the funny side, haven't you?

And laugh? We nearly puked a bucketful . . .

■ FOR GUARANTEED 100 per cent ha ha ha ha ha has, though, you've got to go to Russia these days . . . Oh yes, everybody out for a good larf is going to Moscow . . . **Ronald Reagan**, **Mrs Thatcher**, **Uriah Heep**, some of the biggest comics in the business . . .

And why? Because the Russians are a good laugh!

And to prove it, one of the country's most eminent scientists, **Professor N. Bekhtereva**, described officially as a 'brain specialist' (*Wot, like **Mick Wall**? – 'Bar Ed*), has this very week published a report in the prominent Russian egghead fanzine, ***Soviet Weekly***, in which he discusses his recent government-sponsored research into the Effects Of Listening To Heavy Metal!

An important scientific work, and obviously a landmark for the Russians, the Professor describes his years experimenting and doing tests on young volunteers willing to sacrifice their ears for a few precious hours each day listening to Western rock bands laying down their nasty Western thing, before finally coming to the inescapable conclusion that, "Rock – especially heavy rock – undoubtedly affects the brain"!

Ackshully, we dragged in our own resident Russophile, **Ray 'Weird Science' Palmer**, for an official 'Bar HQ reply. After many seconds of painstaking research, he came up with this: "Driving tractors all day long every day for the whole of your bleedin' life – especially very heavy tractors – undoubtedly kills the brain stone dead! And not only that, but it's a right pain in the bum, too!"

Laugh? A case of ice-cold **Vladivostock** vodka died listening to us . . .

■ ACKSHULLY, SPEAKING of all things Gorby and Heavy Metal Glasnost, and again speaking of **Ray 'Better Red Than No Toenail Polish At All' Palmer**, he and another of our agents . . . er, sorry komrades . . . we mean hacks, **Xavier 'Bubbles' Russell**, were recently entertained on the road through East Germany *en route* to Berlin by one of the jolliest men in all Russia!

"He was a guard checking our passports at the border from the West to the East and he just kept staring at my passport for about ten minutes, then staring straight at me for about another 20 minutes! Never saying a word, just *staring* . . . ," Ray told us here at 'Bar HQ, still quite visibly distressed by the experience.

"Eventually, Xavier leaned over the guard's shoulder to see what he was so fascinated by. 'You've got the wrong flippin' passport, you gormless Russky . . . That's *my* passport, you Iron Kurtain-klad prize dingbat!' Xavier yelled at him," Ray continued.

"And then for some reason the guard just stood there and *laughed* at us! What does it mean?"

We don't know, but *laugh*? We nearly got the nukes out . . .

■ APPARENTLY THE two secret warm-up gigs **Metallica** played recently at the Troubador club in Los Angeles, were also a veritable laugh-a-minute.

Billed as "**Frayed Ends**", we can't tell you much more about either gig right now as not one of our resident 'Bar HQ Laughing Boys (or Girls) got wind of them until too late! But then neither did anybody else, so secret were these ssh-you-know-who gigs . . .

Which is one big HA HA HA on us, we suppose . . . (Very funny, **Lars**! Laugh? **Steffan 'Diet Metal' Chirazi** was last seen with his head and shoulders buried in a trough of McDonald's, and it's *all your fault, Lars*!)

■ ANOTHER GIG not many people seemed to catch was the recent one-nighter **Vicious Rumors** played at the Marquee . . .

Well, **Xavier** was there, **Paul 'Sensible' Miller** was there, and of course the band's label rep, **Phil 'Knickersniffing Is Like Laughter To Me: Often And Uncontrollable' Scott** was there, and yes, there were the obligatory dozen or so Swedish and Japanese tourists there in search of the new **Beatles**. But that was it!

Nothing very much to laugh at at all, in fact . . .

Ackshully, we thought we saw Xavier laugh, but he later claimed he was merely yawning.

■ A-LIGGIN' AND a-laughing just up the road at the Astoria the very same might though, were **Testament**! And what a right old barrel of monkey titters that was . . .

Nuclear Assault showed up to pay their respects, as did **Exodus** and **Flotsam And Jetsam**, plus the usual 'Bar HQ krew, all slithering around having a right good larf . . .

And then who should show up to give us the best belly-wobble of the entire night, but **Blaze Bayley** from **Wolfsbane**, slam-diving from the stage during the mighty Testament's *très* amusing set no less than three times!

Laugh? BLEEDIN' WELL LAUGH?

Well, we haven't ackshully started yet, but that's only because we know once we do we won't be able to stop for at least a week . . .

Pic Courtesy Tamworth Herald

■ *AWRIGHT, NOW here's a **Blackmail Korner** that would make a dead man rattle with laughter . . .*

*See this pic? If we told you this horribly corny lot were ackshully none other than **Wolfsbane**, probably not all of you would believe us. But look closer . . . yes, it's them! Obviously during an earlier, much more, uh, 'sensitive' and 'innovative' stage in their career before the band had, um, found the right direction. . .*

*From the left: original Girl Guide drummer, **Mandy Hemming**; guitarist **Jase The Ace**, going for the subtle Friar Tuck look; bassist **Jeff D'Brini**, looking très casual; and of course, the one lying on the ground, drunk out of his mind, is none other than 'Bane mainman, **Blaze Bayley**, looking rather too much like a hairy **Fish**!*

*Laugh? Not as much as we did at the other shot we've got from the band's early, girly daze, which we will print with complete impunity if Blaze and the boys are not here at 'Bar HQ within the next 24 hours with no less than three cases of **Bud** and at least half a dozen bottles of **Jack**!*

BRICK OUTHOUSE **by Kevin B Flannery**

NEXT ISSUE

Monsters! Great hordes of them next week. And we're not talking about the plastic kind that fall out of cornflake packets either. No – we are talking steaming great ugly *real* ones.

● From the land of stubble and vice (no, not Krusher's desk, Miami actually) there's a full-blown monster review of the US Monsters Of Rock show featuring the gargantuan VAN HALEN, the particularly nasty SCORPIONS and the beastly METALLICA . . .

● But on the cover we got the biggest monster of all . . . the stuff of ye olde legends . . . Who? Why JIMMY PAGE of course!! The dragon-slaying Mick Wall was summoned for an EXCLUSIVE interview with the former guitar star of dinosaur monsters Led Zeppelin and spoke of times gone by and of times to come – specifically the imminent solo album.

● On a slightly smaller scale – sort of Habitat designer monsters if you like – there will be HONEYMOON SUITE. Terrorising maidens in Germany, no doubt . . .

Not for the squeamish then, issue 193 cover dated June 25. But then you ain't a squeamish lot are you? No! So get along to your local monster emporium on June 21, buy it, take it home and tame it . . .

PANDORA PEROXIDE **by Ray Zell**

ALL RIGHT! ALL RIGHT! ALL RIGHT! I'M THE GUY WHO'S SO MEAN, TOUGH 'N' DIRTY I MAKE W.A.S.P LOOK LIKE STRYPER AND ALICE COOPER LOOK LIKE ALICE COOPER!
I'M THE GUY WHO'S SO MEAN, TOUGH 'N' DIRTY I WALK AROUND TELLIN' PEOPLE I'M MEAN, TOUGH 'N' DIRTY!
I'M THE GUY WHO'S SO MEAN, TOUGH 'N' DIRTY I'M NOT AFRAID TO SHOW PEOPLE MY CAVITIES IN EVERY SINGLE PRESS PIC!
ER... I'M ALSO THE GUY WHO DOES PANDORA'S NAILS...
WRRUZZZZ
ZZZZ

SINGLES

1	1	WHAT ABOUT LOVE **Heart** (Capitol)
2	2	WHO GETS THE LOVE? **Status Quo** (Vertigo)
3	–	RHYTHM OF LOVE **Scorpions** (EMI)
4	4	ENDLESS SUMMER NIGHTS **Richard Marx** (Manhattan)
5	6	REPUTATION **Brian Spence** (Polydor)
6	3	MARY JANE **Megadeth** (Capitol)
7	–	HEAVEN TONIGHT **Yngwie Malmsteen's Rising Force** (Polydor)
8	7	NOTHIN' BUT A GOOD TIME **Poison** (Capitol)
9	8	KISS ME DEADLY **Lita Ford** (RCA)
10	5	START TALKING LOVE **Magnum** (Polydor)
11	9	THE FLAME **Cheap Trick** (Epic)
12	–	I DON'T WANT TO LIVE WITHOUT YOU **Foreigner** (Atlantic)
13	15	PAMELA **Toto** (CBS)
14	12	ARMAGEDDON IT (ATOMIC MIX) **Def Leppard** (Bludgeon Riffola/Phonogram)
15	10	CAN I PLAY WITH MADNESS **Iron Maiden** (EMI)
16	11	NEVER/THESE DREAMS **Heart** (Capitol)
17	13	THAT'S THE WAY I WANNA ROCK 'N' ROLL **AC/DC** (Atlantic)
18	17	I CAN'T WAIT ANYMORE **Saxon** (EMI)
19	14	PRIME MOVER **Rush** (Vertigo)
20	–	MAYFAIR **Quireboys** (Survival)
21	16	ANGEL **Aerosmith** (Geffen)
22	19	PIE TASTER **The Macc Lads** (FM/Revolver)
23	20	JOHNNY B GOODE **Judas Priest** (CBS)
24	18	AIN'T COMPLAINING **Status Quo** (Vertigo)
25	21	TALL COOL ONE **Robert Plant** (Atlantic)
26	22	GIVE ME ALL YOUR LOVE **Whitesnake** (EMI)
27	25	ANIMAL (F**K LIKE A BEAST) LIVE **W.A.S.P.** (Music For Nations)
28	24	TAKE ME I'M YOURS **Chrome Molly** (IRS)
29	27	GET IT ON **Kingdom Come** (Atlantic)
30	28	DAYS OF NO TRUST **Magnum** (FM/Revolver)

US HM RADIO

1	1	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (Capitol)
2	2	SILENT CRIES **Fates Warning** (Metal Blade/Enigma)
3	3	OPERATION: MINDCRIME **Queensrÿche** (Capitol)
4	4	THE NEW ORDER **Testament** (Megaforce/Atlantic)
5	5	SAVAGE AMUSEMENT **Scorpions** (Capitol)
6	9	SO FAR, SO GOOD . . . SO WHAT! **Megadeth** (Capitol)
7	7	THUNDERSTEEL **Riot** (CBS)
8	–	RAM IT DOWN **Judas Priest** (Columbia)
9	10	OVER THE EDGE **Hurricane** (Enigma)
10	–	DECLINE OF WESTERN CIVILISATION PART II **Various** (Capitol)
11	11	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
12	6	HEAVEN TONIGHT 12" **Yngwie Malmsteen's Rising Force** (Polydor)
13	8	ASHES TO ASHES 12" **Vinnie Vincent Invasion** (Chrysalis)
14	17	SOCIAL INTERCOURSE **Smashed Gladys** (Elektra)
15	13	MONUMENT **Hallows Eve** (Metal Blade)
16	–	PERSECUTION MANIA **Sodom** (SPV/Steamhammer)
17	12	COOL FROM THE WIRE **Dirty Looks** (Atlantic)
18	14	WORLD CIRCUS **Toxik** (Roadracer)
19	–	NO PLACE FOR DISGRACE **Flotsam And Jetsam** (Elektra)
20	16	OPEN UP AND SAY . . .AAH! **Poison** (Capitol/Enigma)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA

INDIE METAL

1	–	YOU CAN'T DO THAT ON STAGE ANYMORE **Frank Zappa** (Music For Nations)
2	2	GUITAR **Frank Zappa** (Zappa/Music For Nations)
3	3	KILLING IS MY BUSINESS . . . AND BUSINESS IS GOOD **Megadeth** (Music For Nations)
4	4	METAL KILLERS KOLLECTION **Various** (Collector Series)
5	1	DIRTY ROTTEN LP **DRI** (Roadrunner)
6	6	RIDE THE LIGHTNING **Metallica** (Music For Nations)
7	20	MIRADOR **Magnum** (FM/Revolver)
8	5	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
9	7	MASTER OF PUPPETS **Metallica** (Music For Nations)
10	16	MOSHKINSTEIN **Acid Reign** (Under One Flag)
11	15	HISTORY OF A TIME TO COME **Sabbat** (Noise)
12	8	KILL 'EM ALL **Metallica** (Music For Nations)
13	re	ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
14	17	BITTER, FIT CRACK **The Macc Lads** (FM/Revolver)
15	13	BEER & SEX & CHIPS 'N' GRAVY **The Macc Lads** (FM/Revolver)
16	18	DIMENSION HATRÖSS **VoiVod** (Noise)
17	19	SPREADING THE DISEASE **Anthrax** (Megaforce/Music For Nations)
18	10	SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
19	11	AGENTS OF CHAOS **Dave Brock & The Agents Of Chaos** (Flicknife)
20	14	FLEX-ABLE **Steve Vai** (Food For Thought)

ALBUMS

1	–	OU812 **Van Halen** (Warner Brothers)
2	2	HEART **Heart** (Capitol)
3	1	RAM IT DOWN **Judas Priest** (CBS)
4	3	OPEN UP AND SAY . . . AHH! **Poison** (Capitol)
5	5	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI)
6	4	ODYSSEY **Yngwie Malmsteen's Rising Force** (Polydor)
7	–	OPERATION: MINDCRIME **Queensrÿche** (Manhattan)
8	7	SAVAGE AMUSEMENT **Scorpions** (EMI)
9	9	BAD ANIMALS **Heart** (Capitol)
10	6	ALL SYSTEMS GO **Vinnie Vincent Invasion** (Chrysalis)
11	11	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
12	14	THE CREAM OF ERIC CLAPTON **Eric Clapton** (Polydor)
13	8	THE NEW ORDER **Testament** (Megaforce/Atlantic)
14	10	WINGS OF HEAVEN **Magnum** (Polydor)
15	13	WHO'S BETTER, WHO'S BEST **The Who** (Polydor)
16	18	WHITESNAKE 1987 **Whitesnake** (EMI)
17	15	THE WALL **Pink Floyd** (Harvest)
18	16	SO FAR, SO GOOD . . . SO WHAT! **Megadeth** (Capitol)
19	12	THE XENON CODEX **Hawkwind** (GWR)
20	17	RICHARD MARX **Richard Marx** (Manhattan)
21	27	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
22	–	YOU CAN'T DO THAT ON STAGE ANYMORE **Frank Zappa** (Music For Nations)
23	19	BLOW UP YOUR VIDEO **AC/DC** (Atlantic)
24	20	NOW AND ZEN **Robert Plant** (Atlantic)
25	26	DARK SIDE OF THE MOON **Pink Floyd** (Harvest)
26	33	A MOMENTARY LAPSE OF REASON **Pink Floyd** (Harvest)
27	39	LITA **Lita Ford** (RCA)
28	23	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
29	28	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
30	37	SKYSCRAPER **David Lee Roth** (Warner Brothers)
31	24	FREIGHT TRAIN HEART **Jimmy Barnes** (Geffen)
32	re	ROCK A LITTLE **Stevie Nicks** (Parlophone)
33	22	HITS OUT OF HELL **Meat Loaf** (Epic)
34	30	RECKLESS **Bryan Adams** (A&M)
35	32	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
36	29	POWERSLAVE **Iron Maiden** (EMI)
37	25	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
38	34	REFUGE DENIED **Sanctuary** (Epic)
39	21	PIECE OF MIND **Iron Maiden** (EMI)
40	43	LED ZEPPELIN II **Led Zeppelin** (Atlantic)
41	40	BEST SHOTS **Pat Benatar** (Chrysalis)
42	45	GUITAR **Frank Zappa** (Music For Nations)
43	36	PYROMANIA **Def Leppard** (Vertigo)
44	49	KINGDOM COME **Kingdom Come** (Polydor)
45	35	PERMANENT VACATION **Aerosmith** (Geffen)
46	–	LAP OF LUXURY **Cheap Trick** (Epic)
47	48	ELIMINATOR **ZZ Top** (Warner Brothers)
48	38	VINTAGE MAGNUM/THE ELEVENTH HOUR **Magnum** (That's Original)
49	31	WHITESNAKE/NORTHWINDS **David Coverdale** (Connoisseur Collection)
50	re	DREAMBOAT ANNIE **Heart** (Capitol)

STAR CHOICE

ERIC AK (FLOTSAM AND JETSAM)
'THE $5.98 EP: GARAGE DAYS RE-REVISITED' Metallica (Vertigo)
'THE WARNING' Queensrÿche (Capitol)
'GREATEST HITS' Frank Sinatra (WEA)

FREDDY LAURENCE (CHINA)
'SKYSCRAPER' David Lee Roth (Warner Brothers)
'HYSTERIA' Def Leppard (Bludgeon Riffola/Phonogram)
'GIRLS, GIRLS, GIRLS' Mötley Crüe (Elektra)

PEPSI TATE (TIGERTAILZ)
Dave'z rap in **'LIAR'** Megadeth (from 'So Far, So Good . . . So What!' on Capitol)
'SUITE SISTER MARY' Queensrÿche (from 'Operation: Mindcrime' on Manhattan)
The beginning of **'A FEW DOLLARZ MORE'** where Kim says, *'Hit the dirt an' start sayin' your prayers'* Tigertailz (MFN)

MICHAEL BUCCELL (HITTMAN)
'PEACE SELLS . . . BUT WHO'S BUYING?' Megadeth (Capitol)
'HOLD YOUR FIRE' Rush (Vertigo)
'OPERATION: MINDCRIME' Queensrÿche (Manhattan)

IMPORTS

1	–	SECOND SIGHTING **Ace Frehley** (Megaforce)
2	9	ONLY CHILD **Only Child** (Rampage)
3	–	INTRINSIC **Intrinsic** (No Wimp)
4	–	LIVE FROM THE JUNGLE **Guns N' Roses** (Geffen Japan)
5	3	GO FOR THE THROAT **SA Slayer** (Under Den Linden)
6	6	RETALIATORY STRIKE **At War** (New Renaissance)
7	4	CHARACTERS IN TIME **Drive** (Rampage)
8	1	PERFECT MAN **Rage** (Noise)
9	2	THUNDERSTEEL **Riot** (CBS)
10	10	NOT SO INNOCENT **Bystander** (ABS)

NEXT TO A SONY WITH MEGABASS, HOW DO OTHER PORTABLE STEREOS SOUND?

For years people have put up with portable stereos that have been light on bass. Listening to soul music without a soul and heavy rock without much weight behind it. Now, thanks to a new system from Sony, that's all out of the window. It's called Megabass and it comes on a range of portable stereos and Walkman. Generally speaking it puts back the 'boom booms' to give you music the way it was meant to sound.

Megabass, unique to Sony. Not just a tinpot idea.

SONY